Balázs HORVÁTH

PLAYLIST für meine Reise nach Gera, 2018

per clarinetto e quartetto d'archi

2018

SCORE

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Instrumentation

Clarinetto in Si*b* / La / piccolo in Si*b*
Violino 1
Violino 2
Viola
Violoncello

Transposed score (for the Clarinet)
Duration: ca. 15 min. (1645/1655-57 – 16”; 1727-34 – 7’30”; 1849 – 2’10”; 1916 – 2’20”; ”2018” – 3’)

The piece was commissioned by **Bühnen der Stadt Gera, Landestheater Altenburg** on the occasion of the series **Zukunftsmusik ostwärts (Exzellente Orchesterlandschaft Deutschland)** in 2018.

World premiere: 265. Foyerkonzert, Konzertsaal Gera (D), 18 November 2018.
Hendrik Schnöke – cl., Maximilian Hörmeyer, Anne-Sophie Kühne – vl., Robert Hartung – vla., Ji In Choi – vlc.

The basic idea and topic of the piece is to pastiche/reorchestrate/recompose/transcribe/remix compositions by composers who are related and connected to Gera and its circumstances. The selected composers are Heinrich Schütz (1585-1672), Johann Friedrich Fasch (1688-1758), Robert Schumann (1810-1856) and Max Reger (1873-1916). The selected compositions are all written for clarinet or chalumeau (or the only known instrumental movement from Schütz's ouvre).

By 2018 many people creates playlists for himself/herself to be entertained. These playlists mostly contain simple tracks, often only movements, so the romantic European tradition of the "unity of a composition" is totally destroyed. Many young people even cut sections from tracks and they listen to those favourites only without any overall context. This was the starting point of *PLAYLIST für meine Reise nach Gera, 2018* – a few measures were selected from the below mentioned compositions and recomposed.
The recomposition technics are based on instrumental and electronic music technics. These technics used to be called „pasticcio", re-orchestration, transcription, remix in the earlier centuries and decades. But PLAYLIST is a must more fashionable expression and habit these days for the given situation.

Movements of the piece

1645/1655-57
1727-34
1849
1916
"2018"

There are two options for the order of the movements.
1) "2018" must be the final movement but the other four movements can be played in any order by the decision of the performers.
2) The above given order. This is not simply a chronological order but also preference of the composer. (However, option 1) is also suggested to try out.)
The selected sections for the Playlist are:

1645/1655-57: Heinrich Schütz: *Die Sieben Worte Jesu Christi am Kreuz* – Symphonia.
1727-34: Johann Friedrich Fasch: Concerto for chalumeau in B flat major – mov. 2, m. 40-48
1849: Robert Schumann: *Phantasiestücke*, Op. 73 – mov. 1, m. 29-31 and mov. 2, m. 27-28
1916: Max Reger: Quintett, Op.146 – mov. 1 (dissonant chords and m. 43-47)

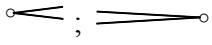
At the actual quotations you will find the original tempi and character markings. However the remixed characters may request a new sound. The overall characters are described shortly under the title of each movement.
– For the Schütz-quotation (1645/1655-57): try to play the original character with the feeling of listening to a strongly speeded up LP player.
– For the Fasch-quotation (1727-34): when the original measures are heard, play it with a leggiero feeling as originally. Anyway be very strict with the feeling of the repetitions as in the case of a loop-player.
– For the Schumann-quotation (1849): there are two quotations in the piece. Play both of them as you did for the original piece. Since there are variations towards the original quotations, try to catch the character step by step.
– For the Reger-quotation (1916): play as electronically strongly distorted material. (The whole movement is built on the original chords in a distorted form.)
These remarks are also valid for the last movement ("2018") since the materials are played quickly after each other as done by a DJ.

Preface, explanations of the special signs

Dynamics: The dynamic markings in the score are performers' dynamics. Therefore auxiliary dynamics are to be found at certain points in some parts, e.g. ***f (= p)***. This means that the musician must play forte, which will sound piano in the given circumstances (mute).

Glissandi: the slides are to be played at the complete duration between the starting and the arriving notes.

Clarinet

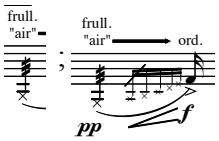


crescendo; diminuendo dal/al niente

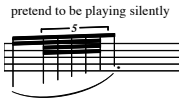
shorten the duration of the actual note a little bit

continuous change from one position to the other

repeat the actual motive and modulate it into the next one



blow only air into the tube;
change from breathy sound to normal

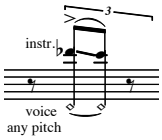


imitate playing silently (as pantomime). The actual gestures are always coming from or leading to a very soft (***pppp***) dynamic with the same motive.

slap tongue with the defined fingering

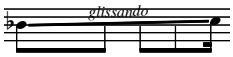
STOP

be motionless as if a freeze on a film

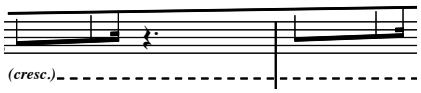


play the higher pitches meanwhile singing/humming

Strings

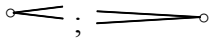


change bow on each note during the glissando



continue glissando on with any high but undifined pitch

the highest possible pitch on the defined string



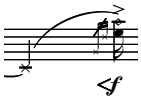
crescendo; diminuendo dal/al niente

shorten the duration of the actual note a little bit

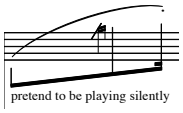
continuous change from one position to the other

pressured bow (distorted sound)

touch with more fingers to create a soft noisy sound
(no harmonics). Repeat the actual motive and modulate it into the next one



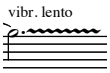
change to harmonics (flageolet) as soon as you get to high note



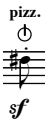
imitate playing silently (as pantomime). The actual gestures are always coming from or leading to a very soft (***pppp***) dynamic with the same motive.

pont.; tasto; legno batt. — sul ponticello; sul tasto; col legno battuto (beaten with wood)

STOP — be motionless as if a freeze on a film



VERY slow vibrato (sometimes only 1-2 waving motion)



Bartók-pizz.

Transposed score

PLAYLIST für meine Reise nach Gera, 2018

1645/1655-57

Play as if an LP player is speeded up

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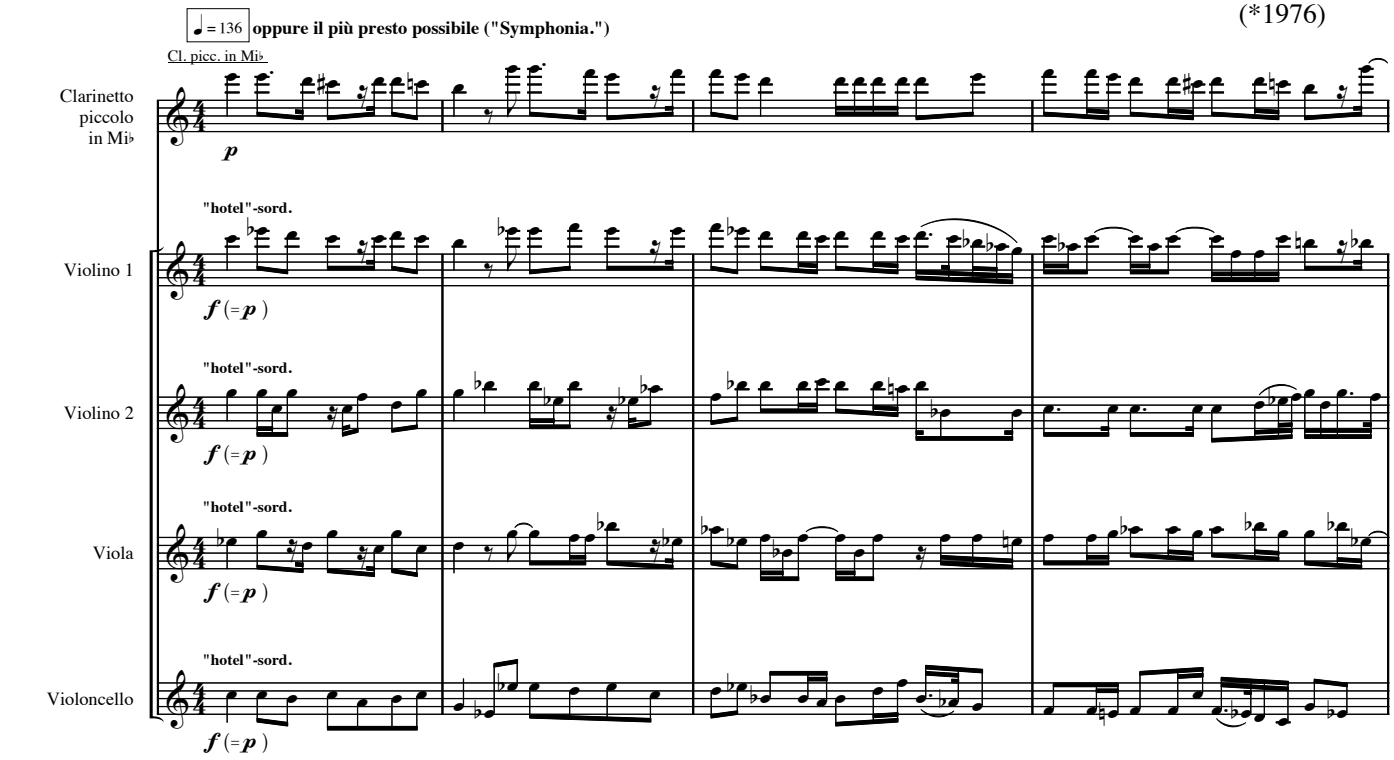
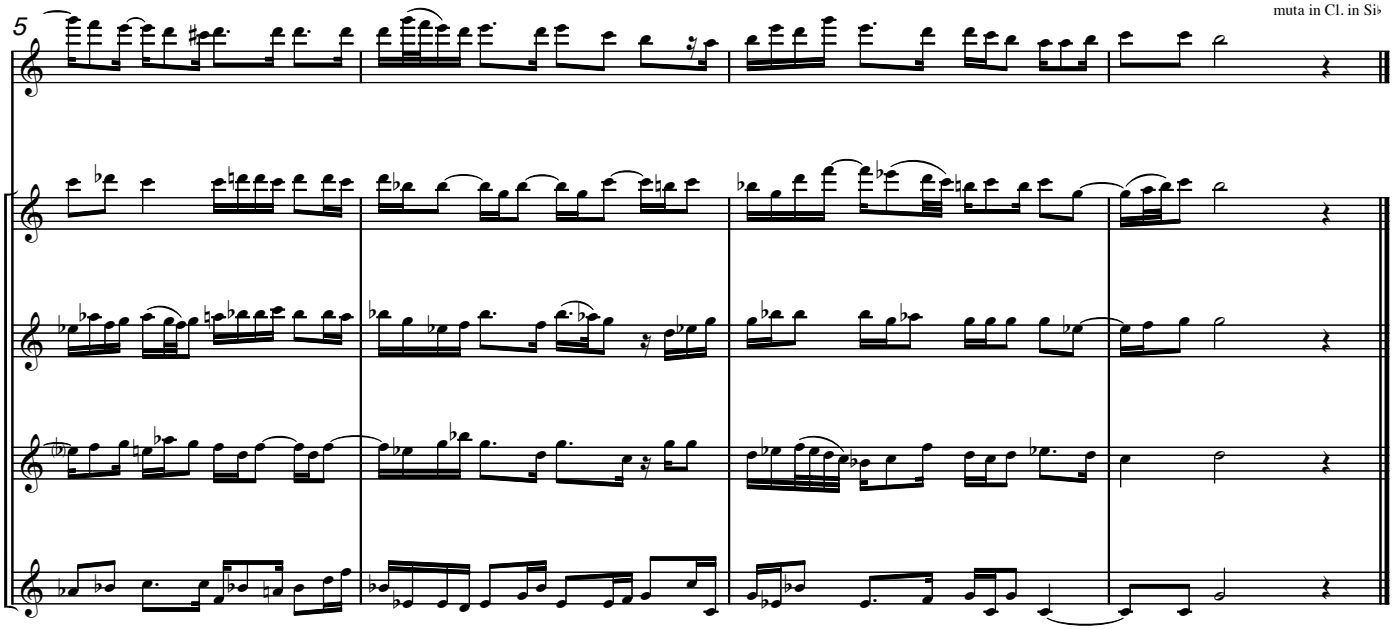
(*1976)





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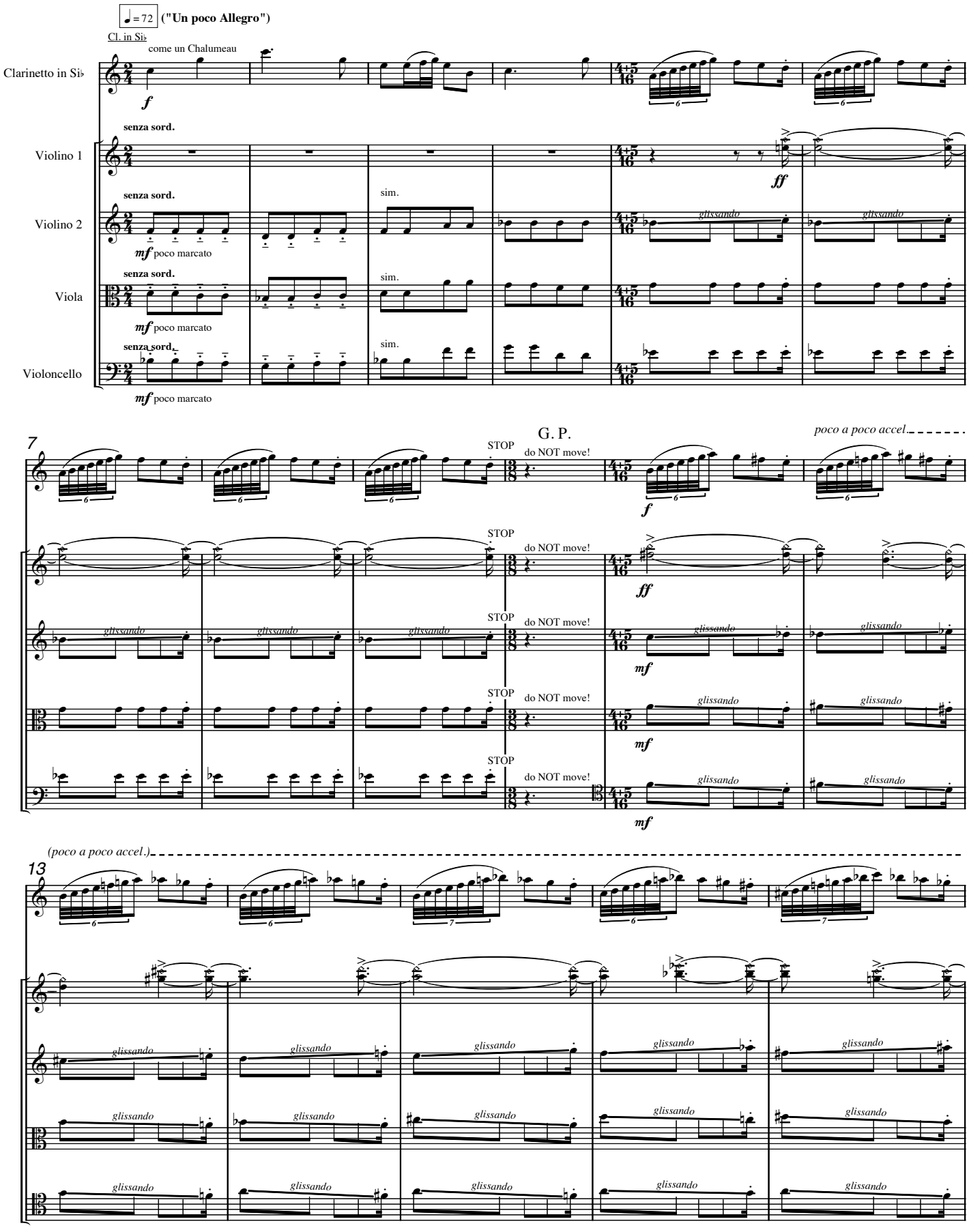
Play mostly as run-out grooves and speeding up or down of an LP player



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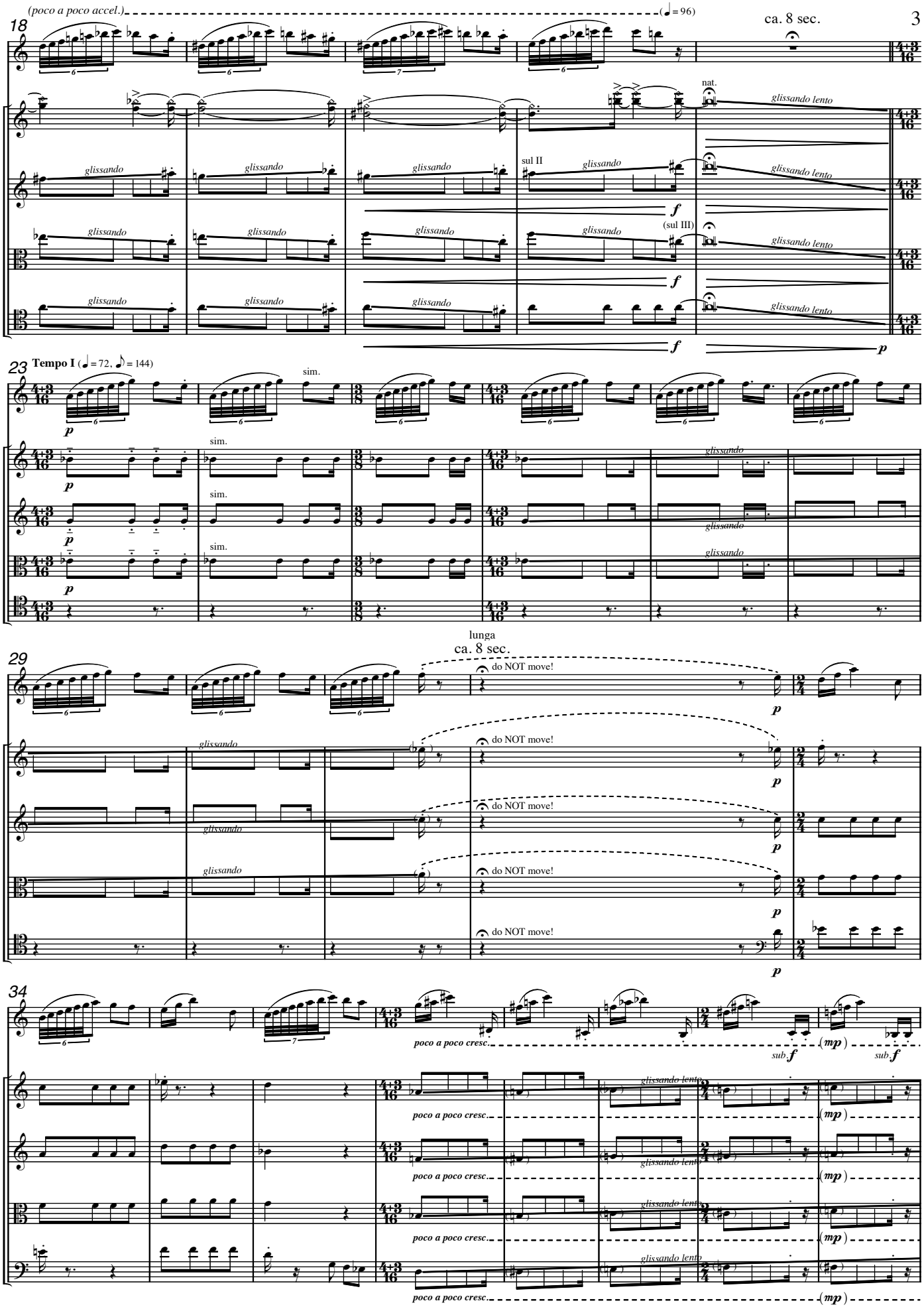

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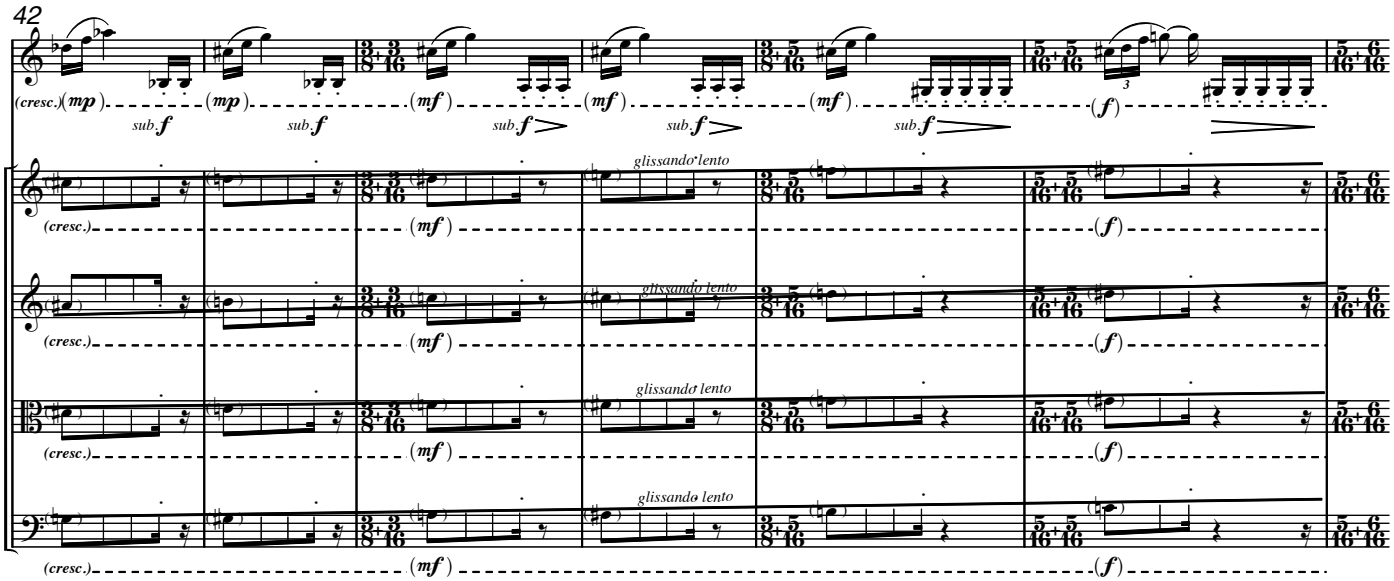

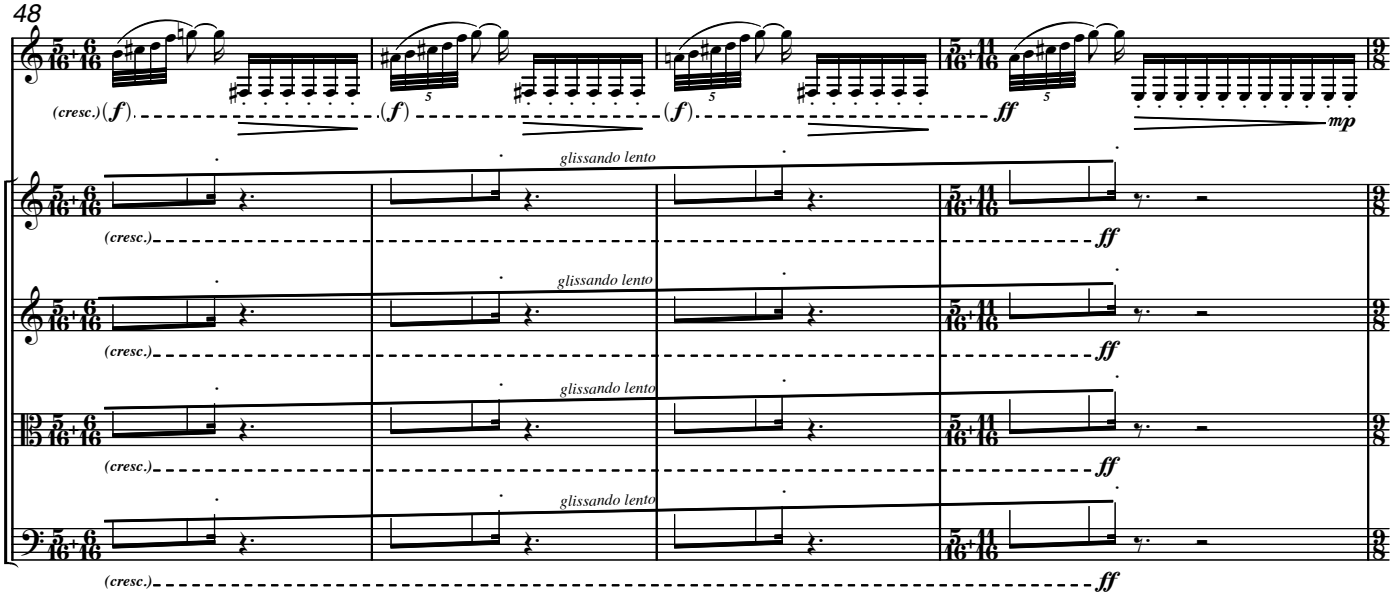

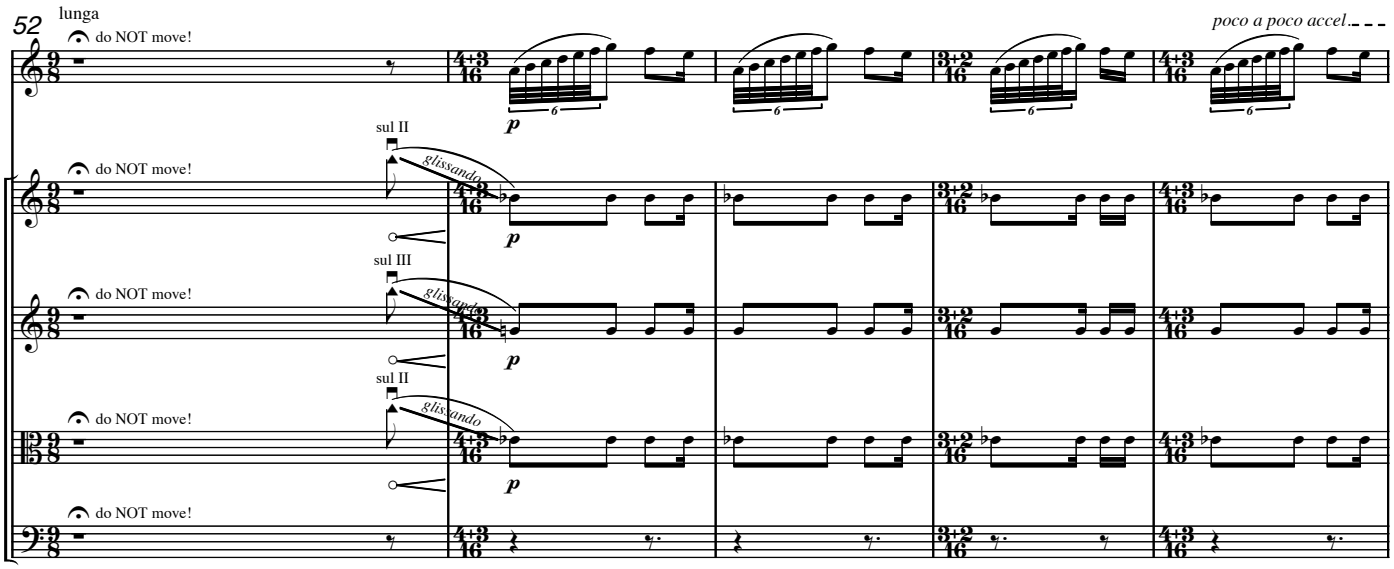

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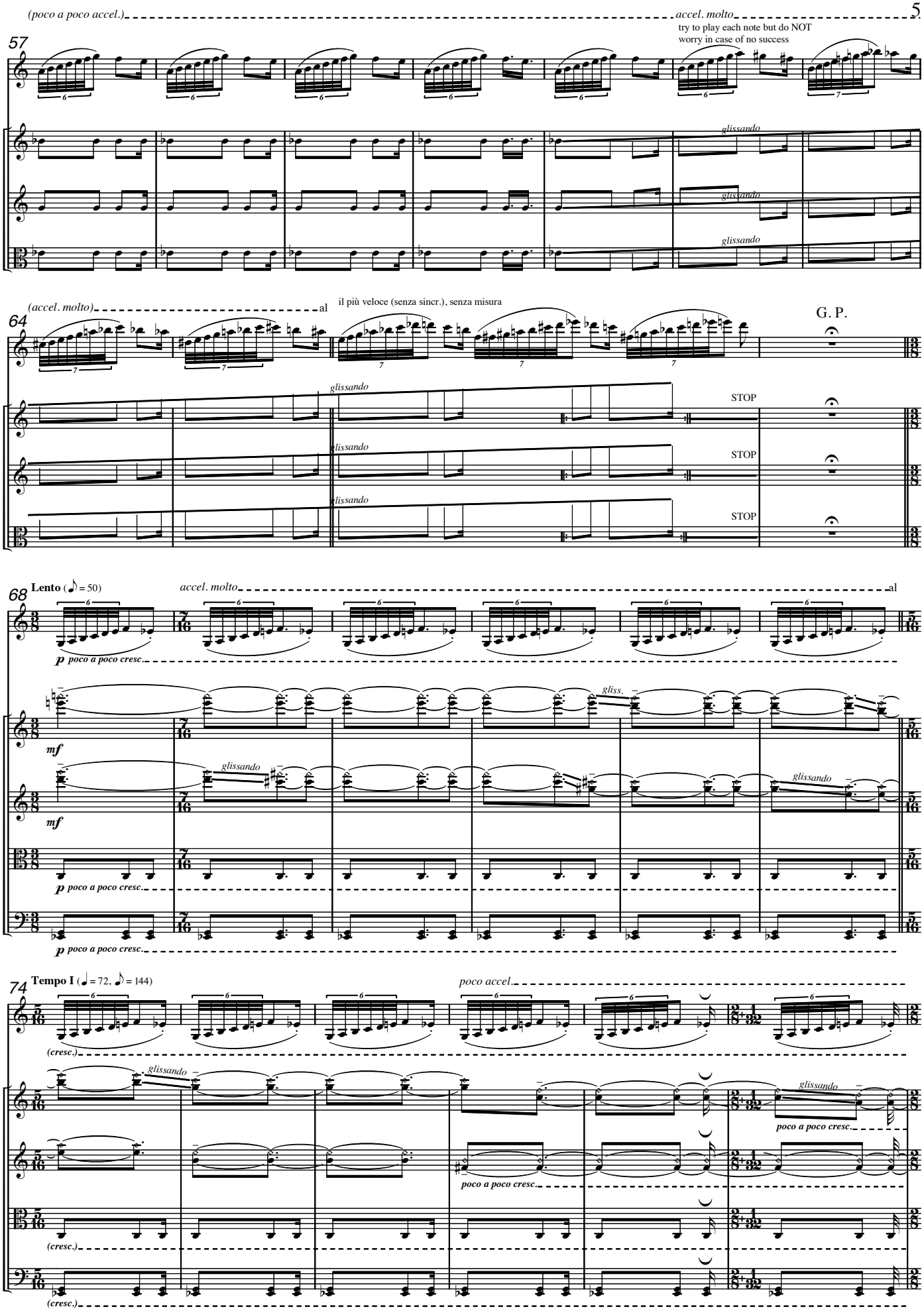

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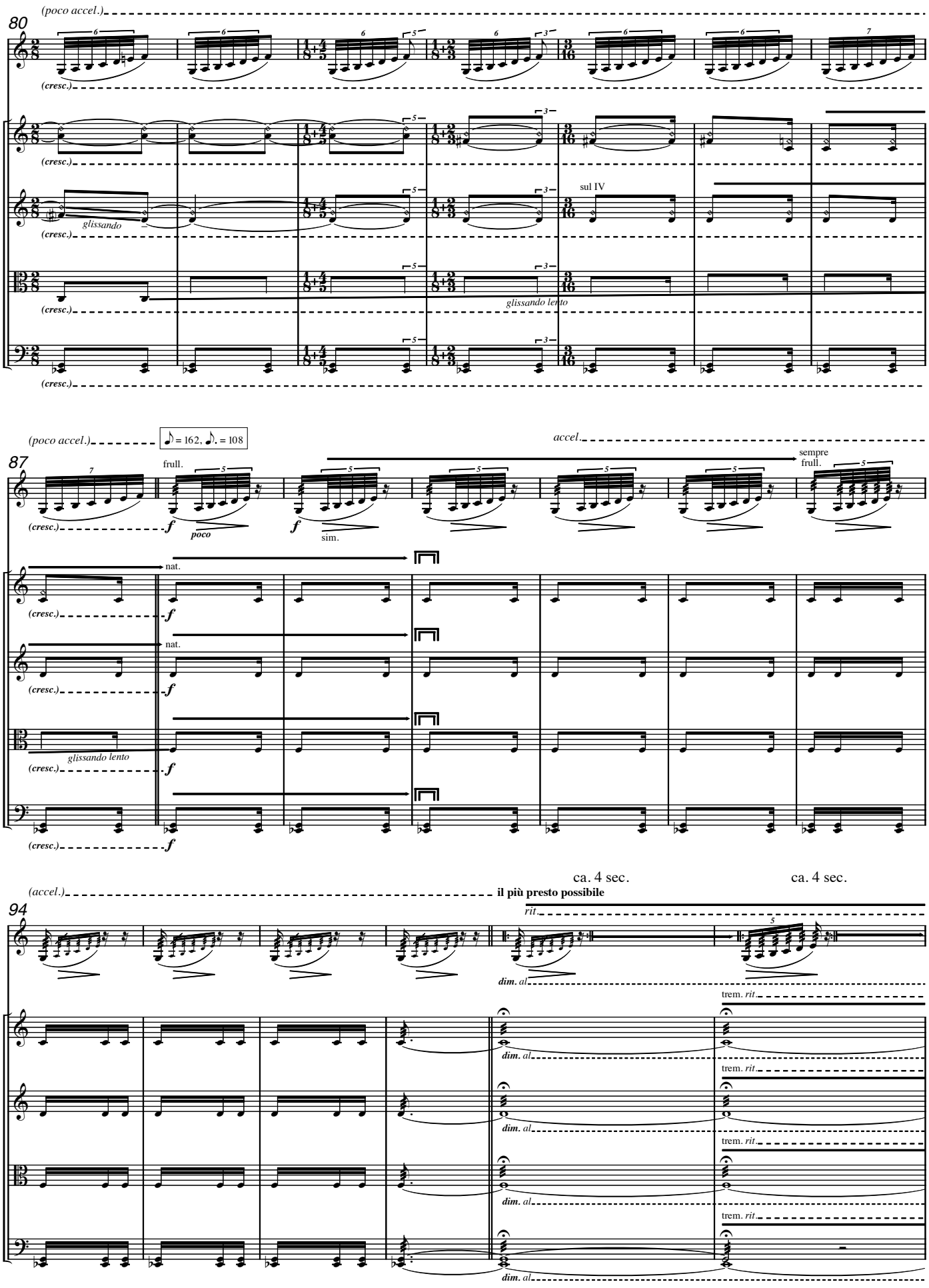

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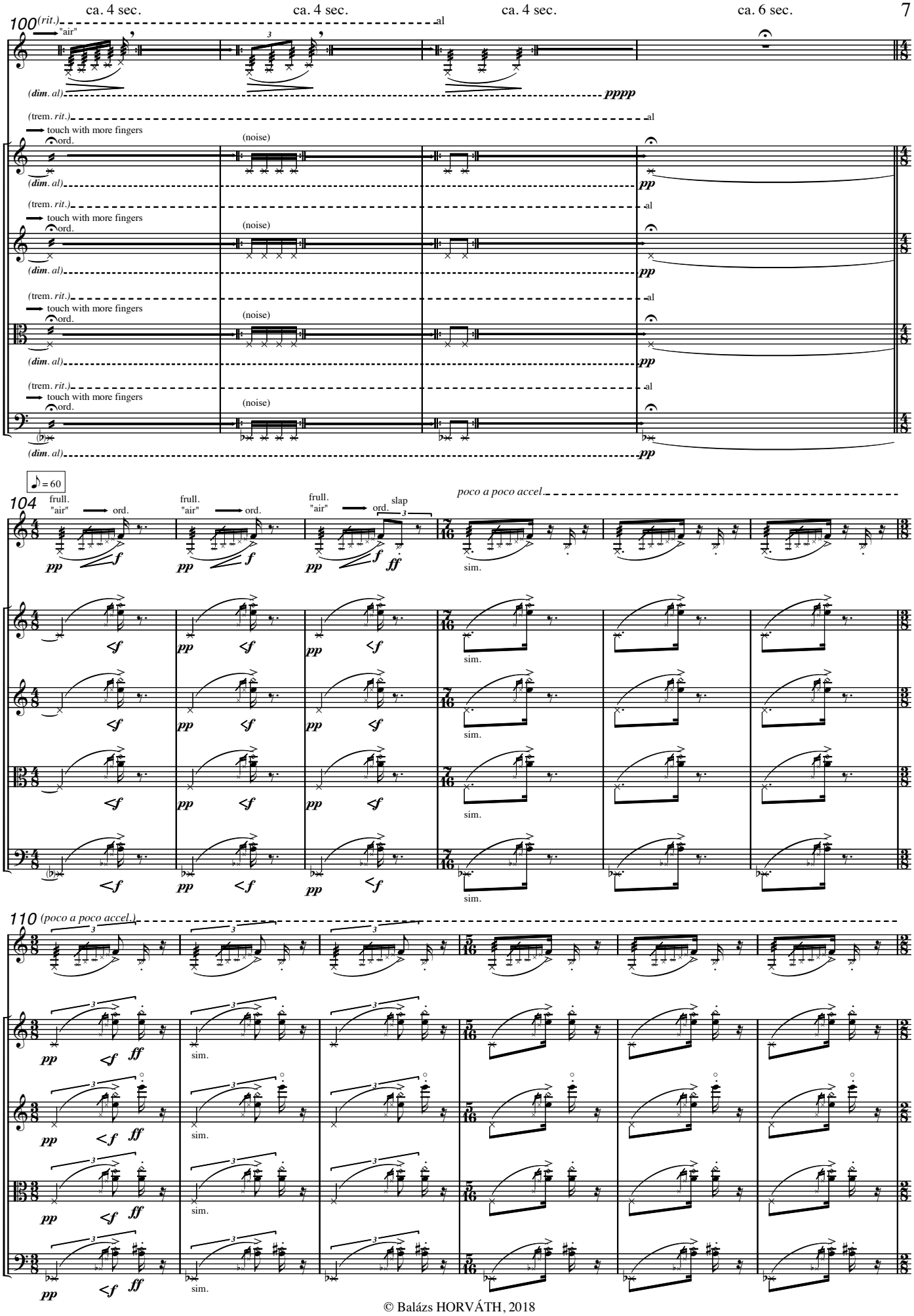

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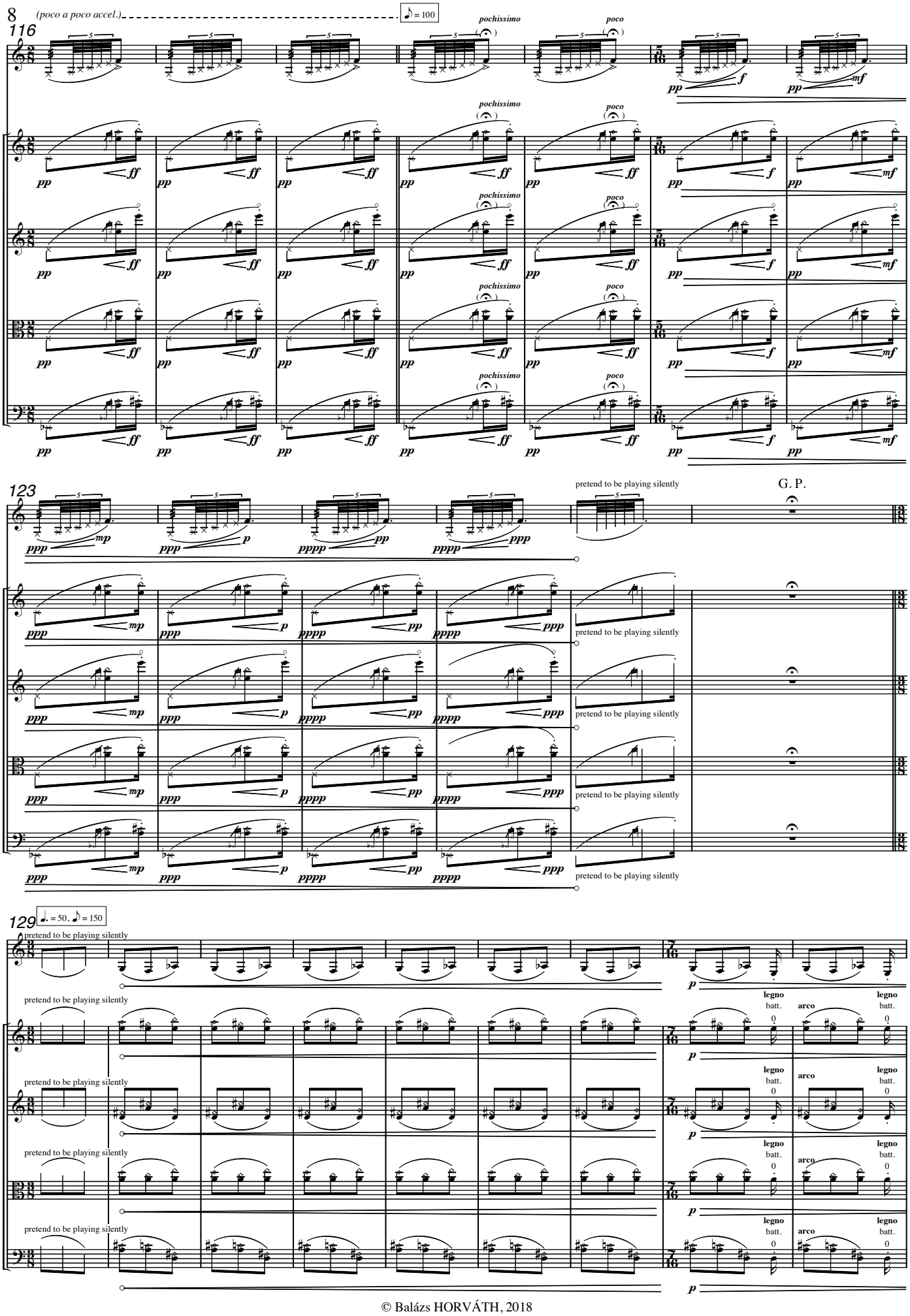

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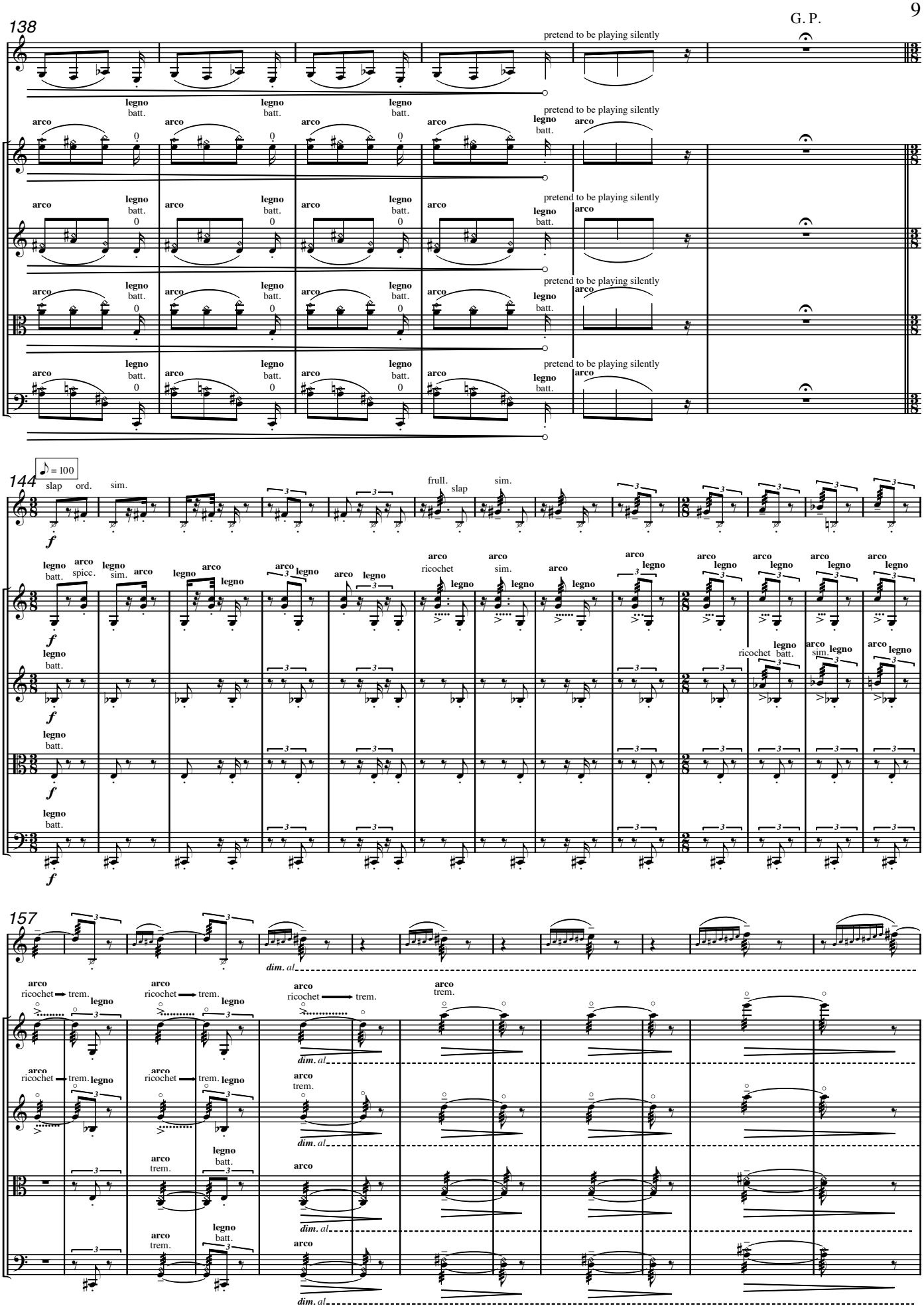

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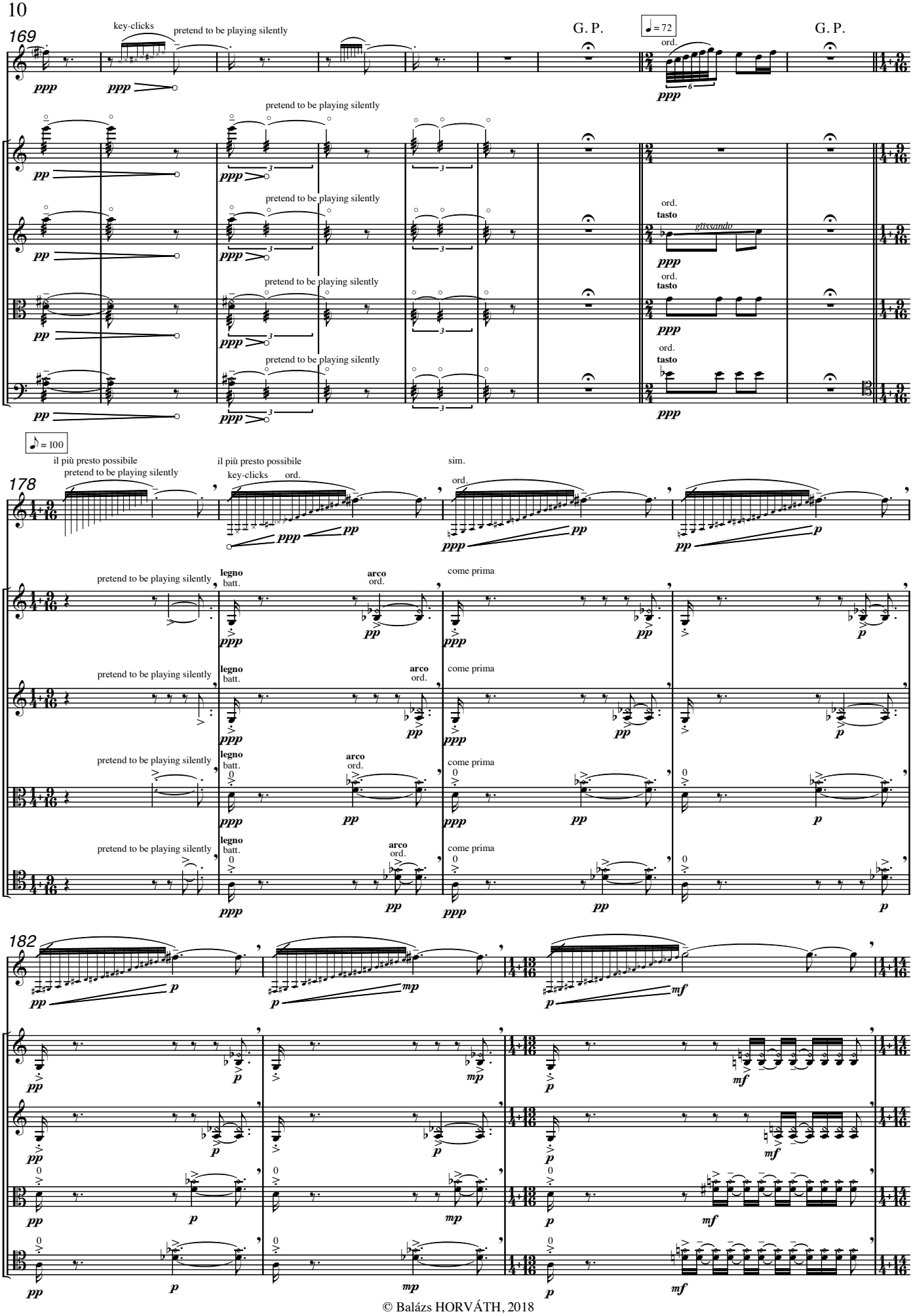

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185

187

key-clicks

G. P.

♩ = 144

190 1/2 "air" vibr.

vibr.sim.

pretend to be playing silently

pont.

ord.

glissando

cresc. al

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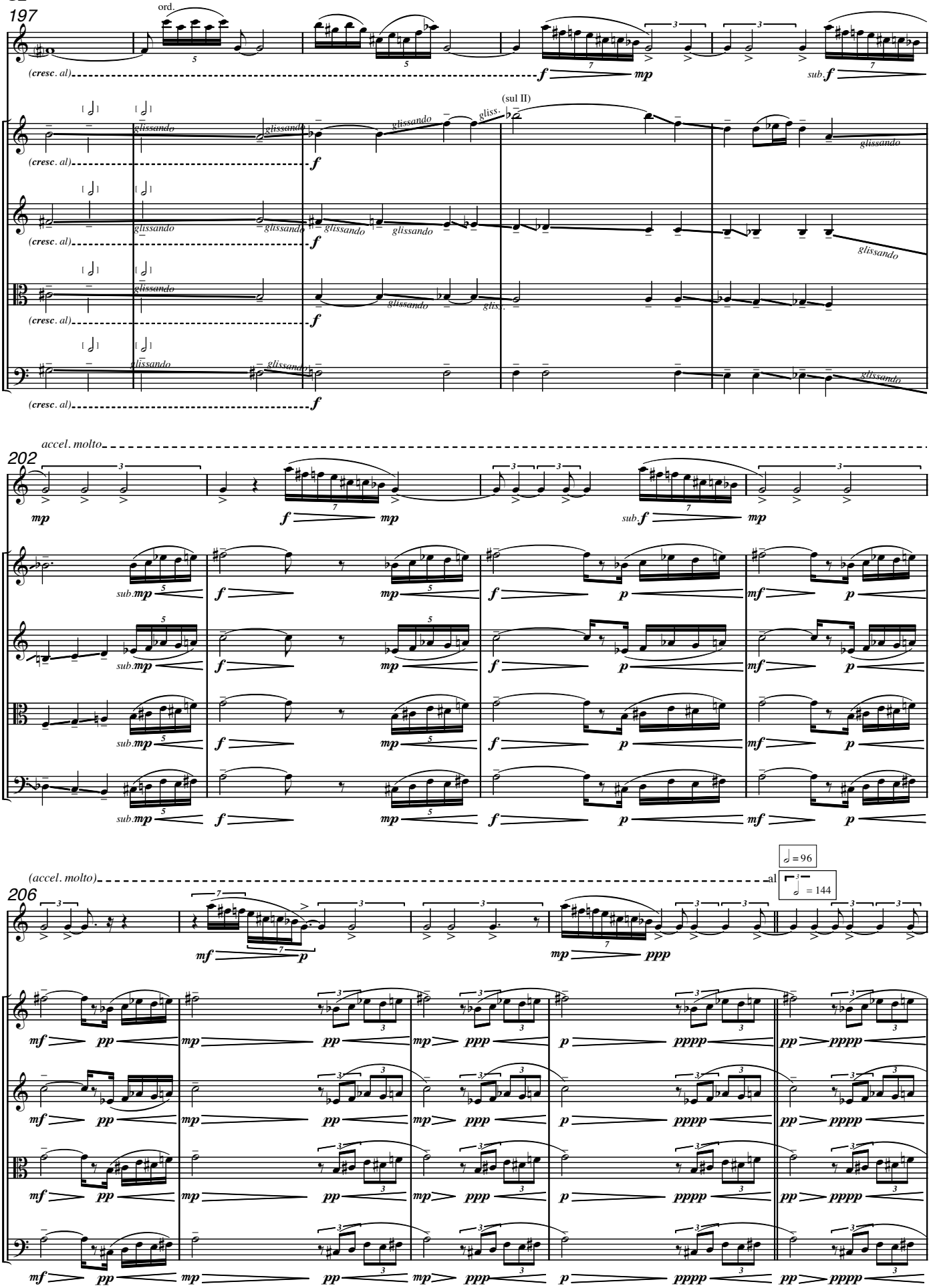

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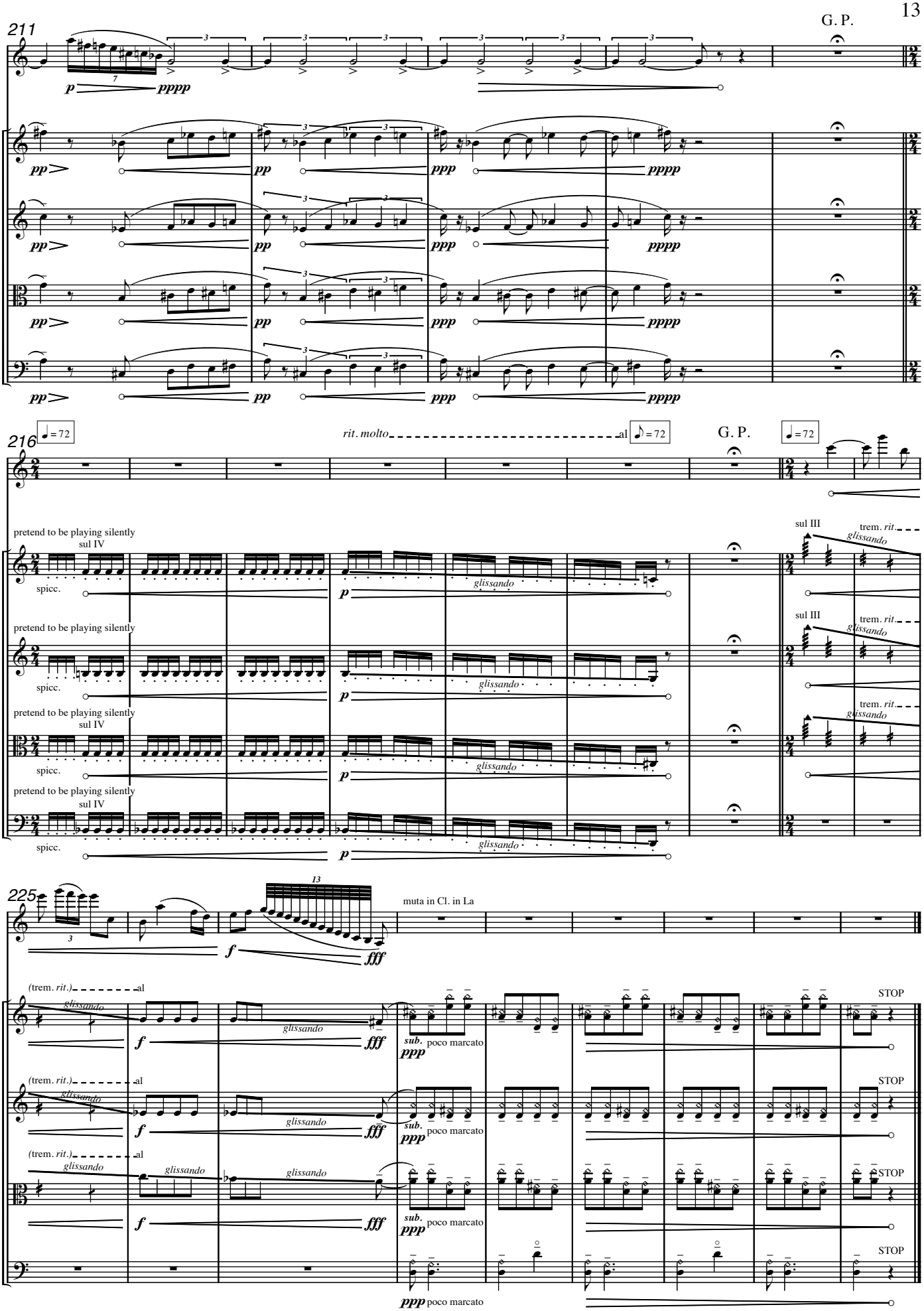

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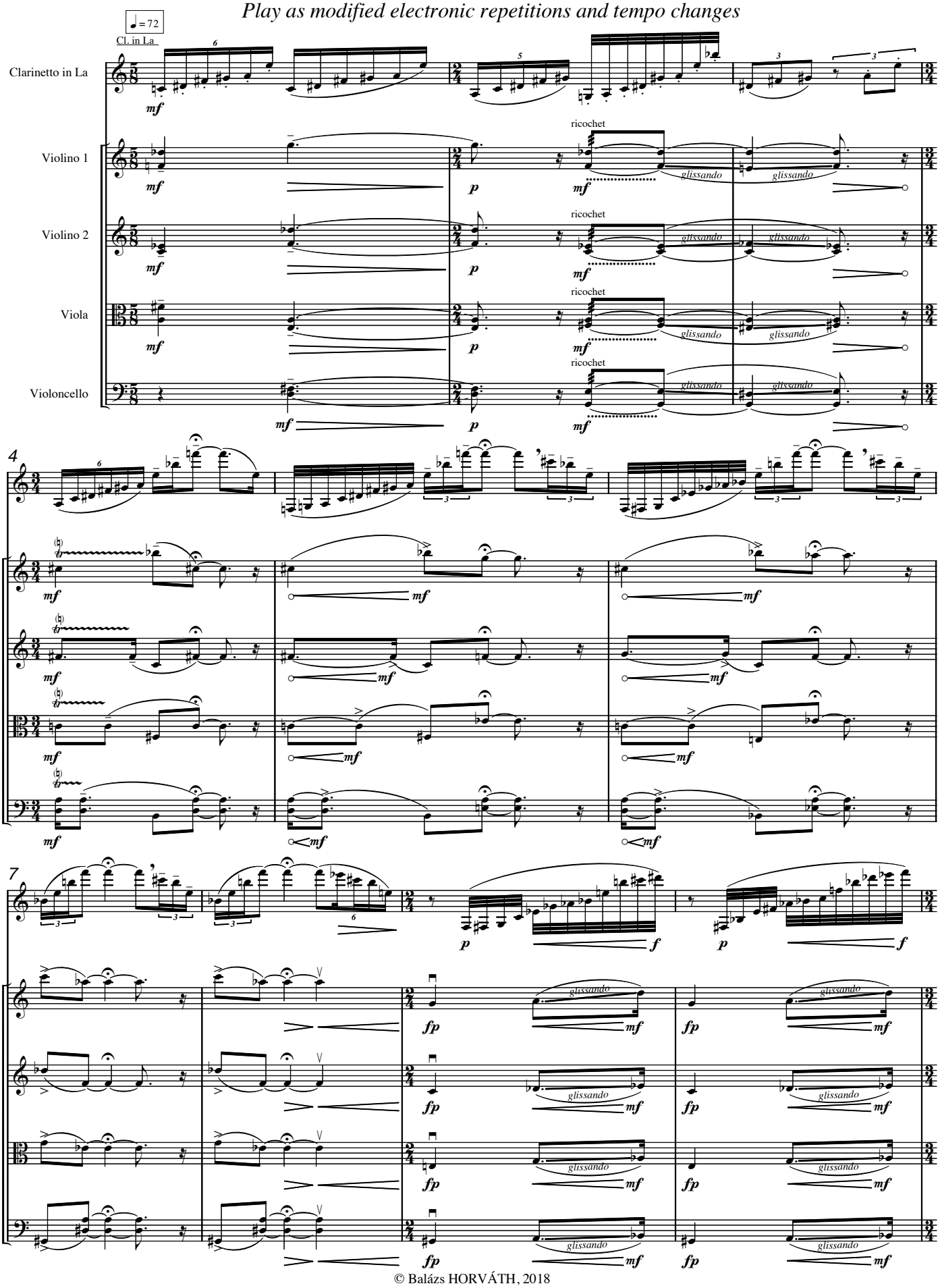
Play as modified electronic repetitions and tempo changes



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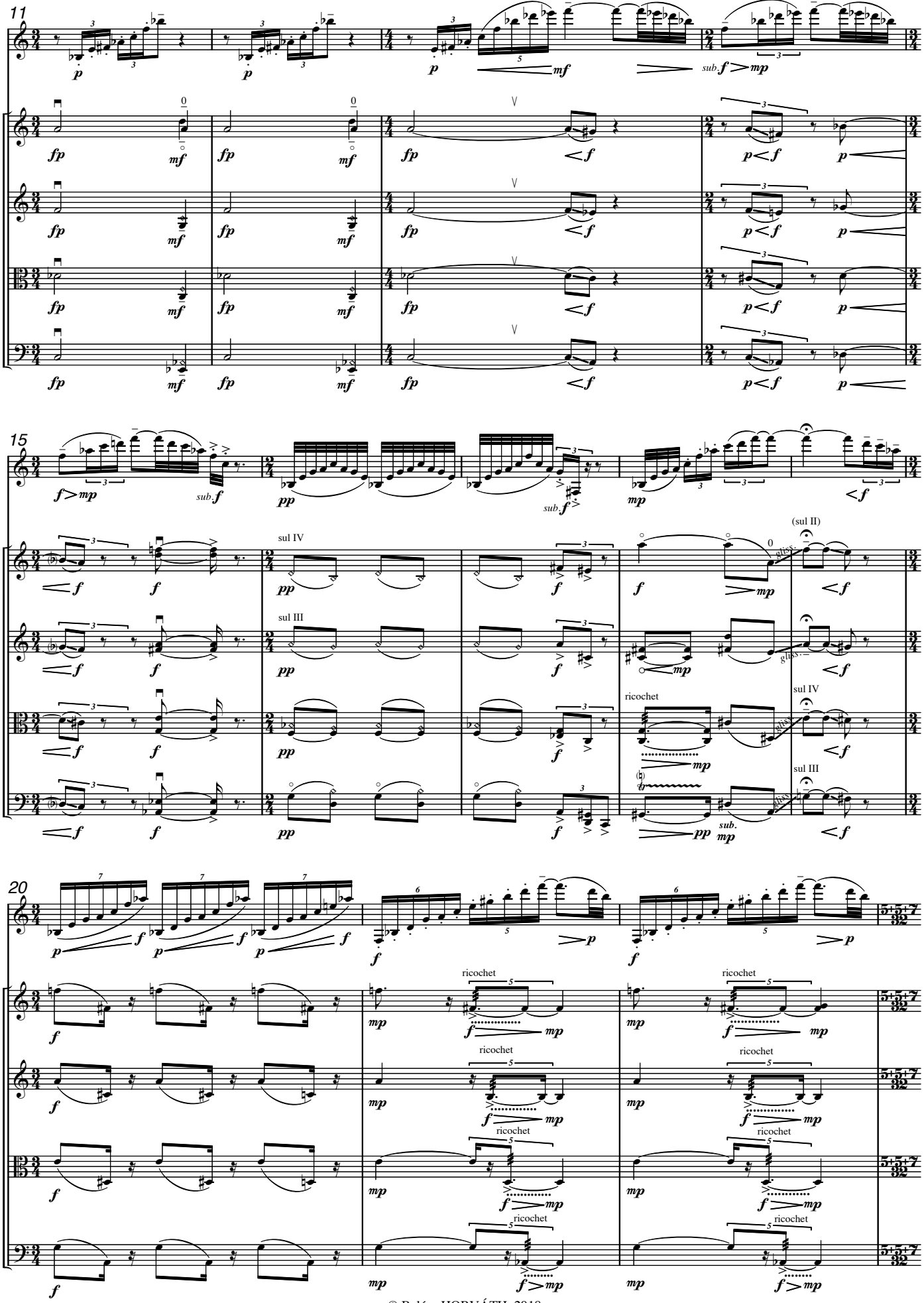

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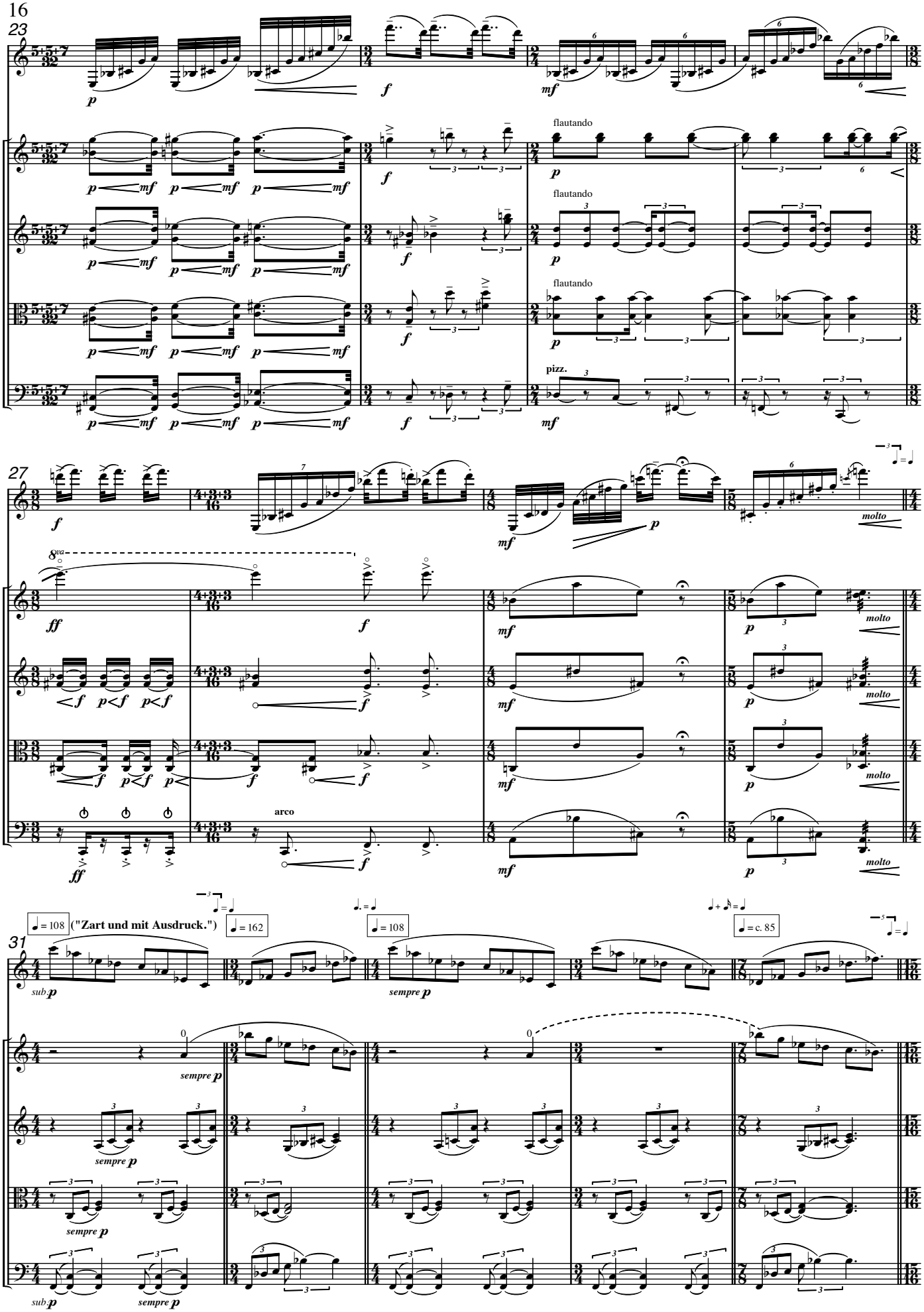

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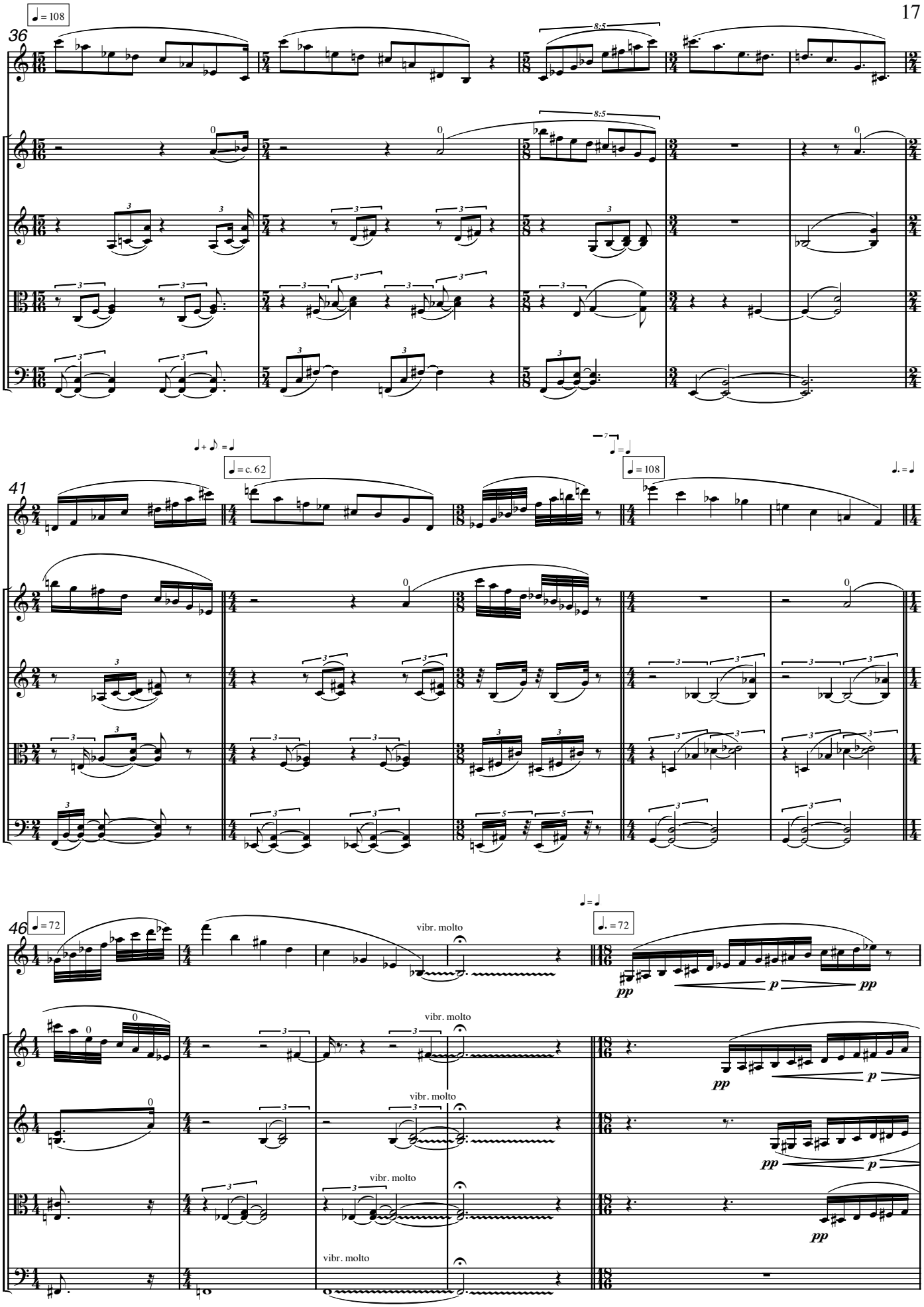

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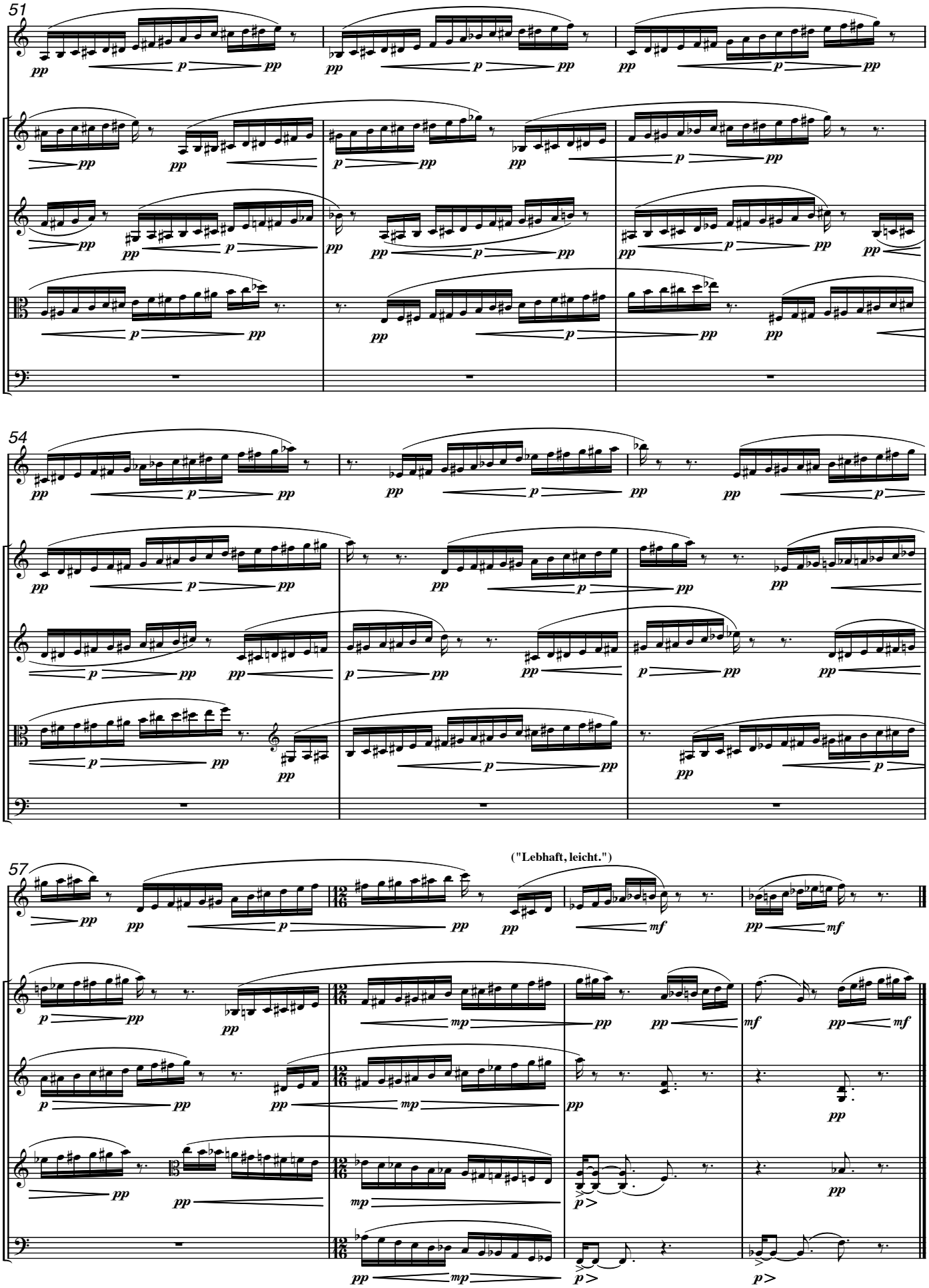

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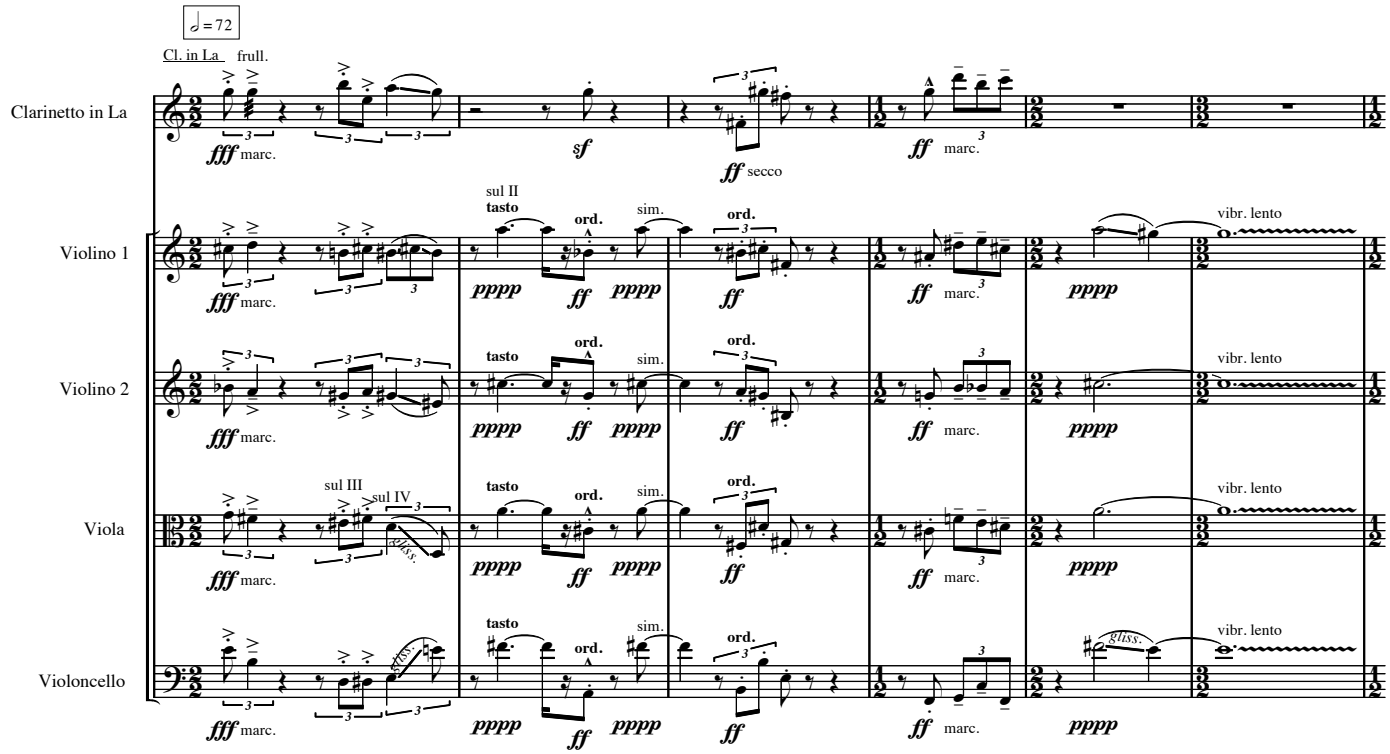
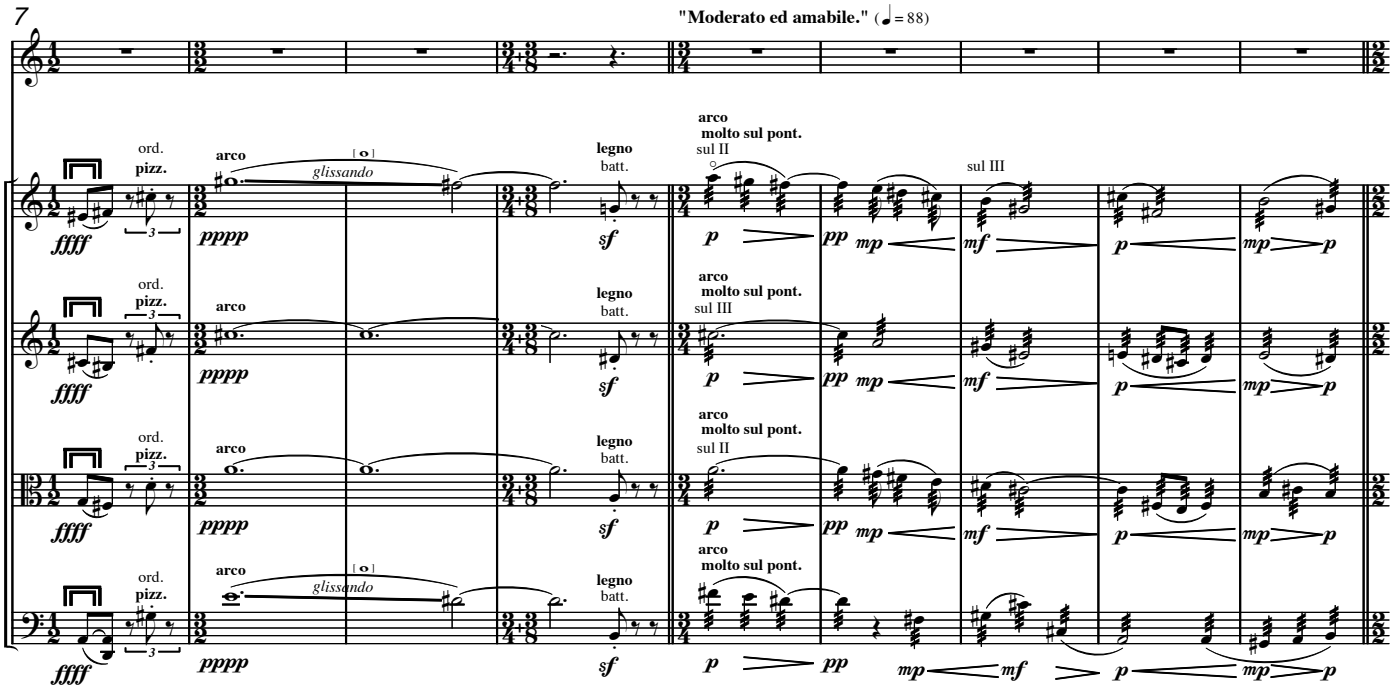
Play as electronicly distorted and fragmented recording

pppp dynamic markings in this movement always mean **sul tasto**, (if there is no other indication)
In any other case it is **ord.** (or **sul pont.** if marked so)





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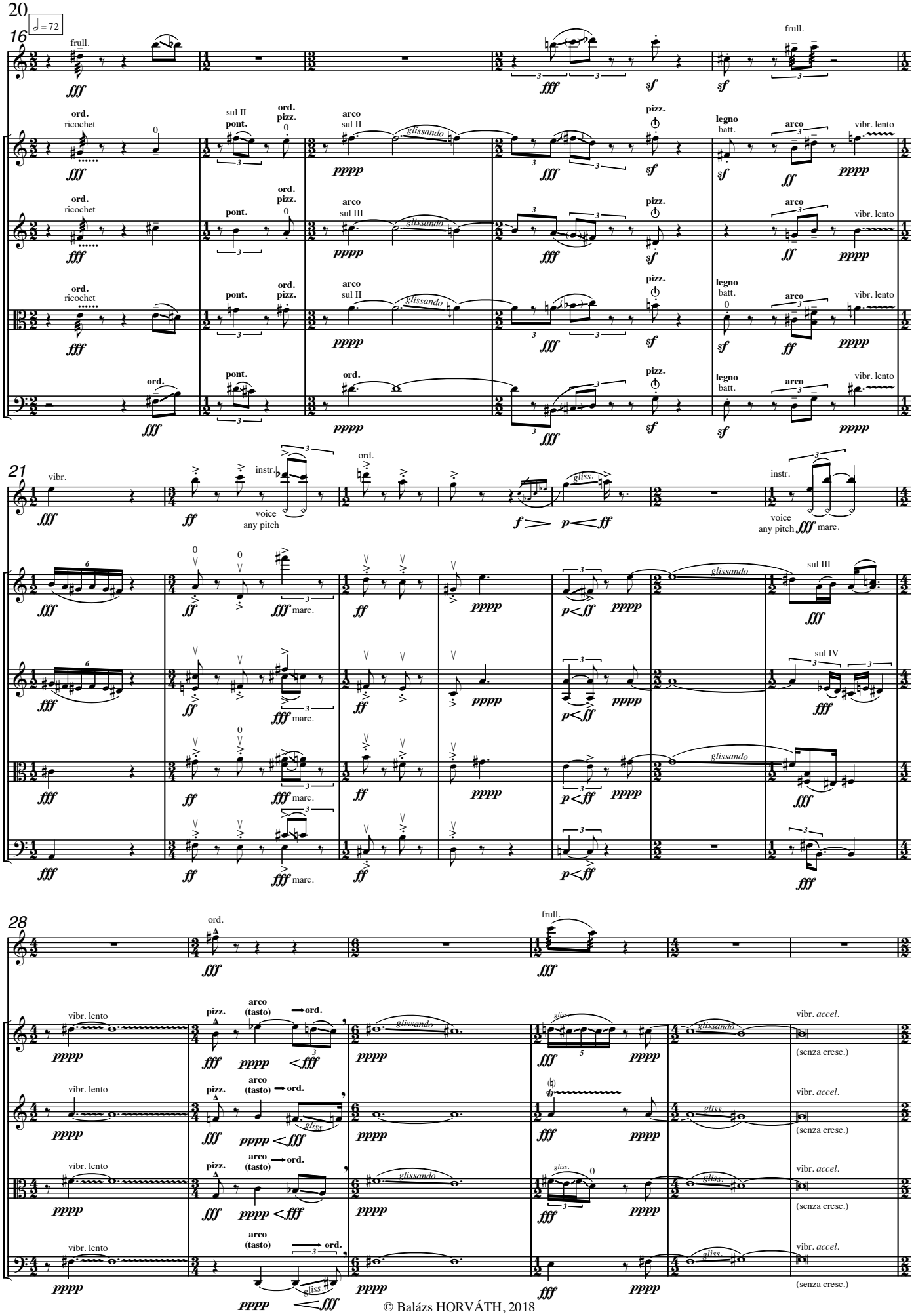

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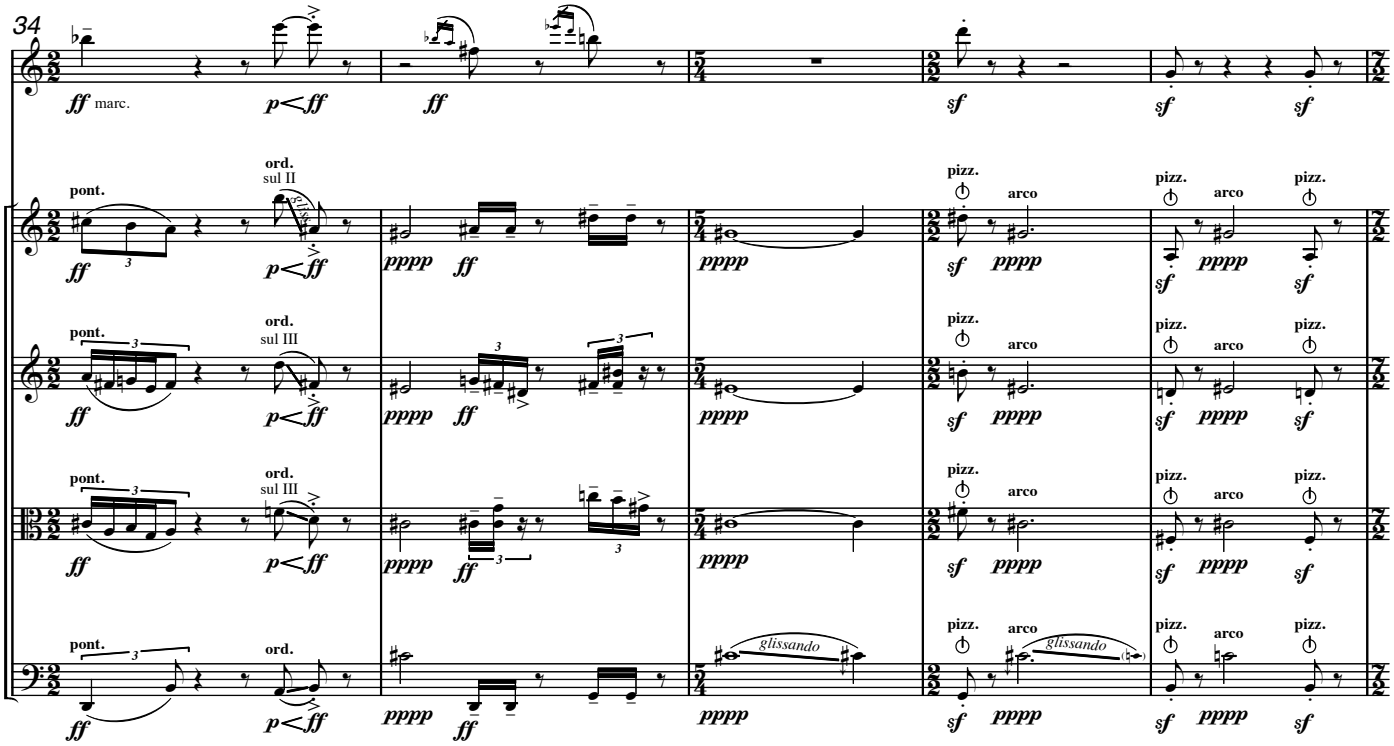

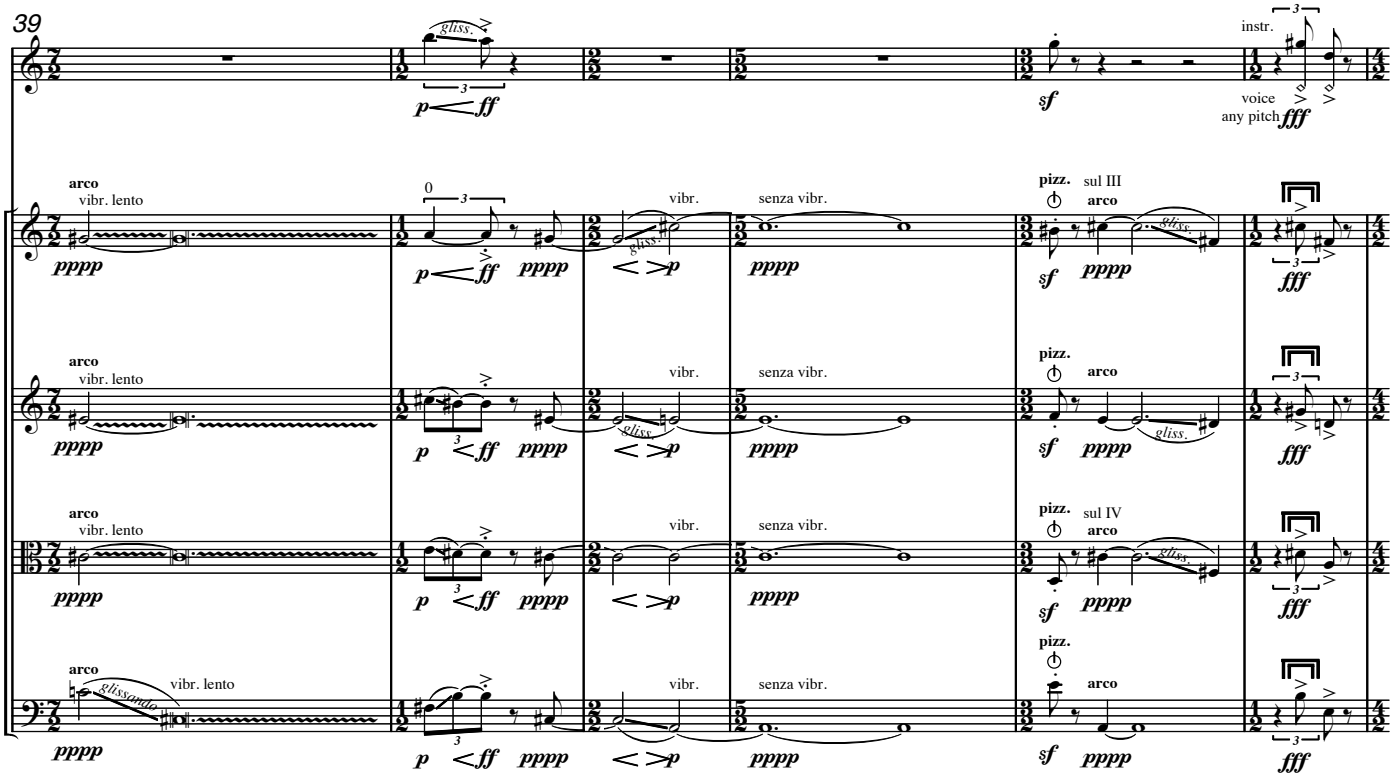

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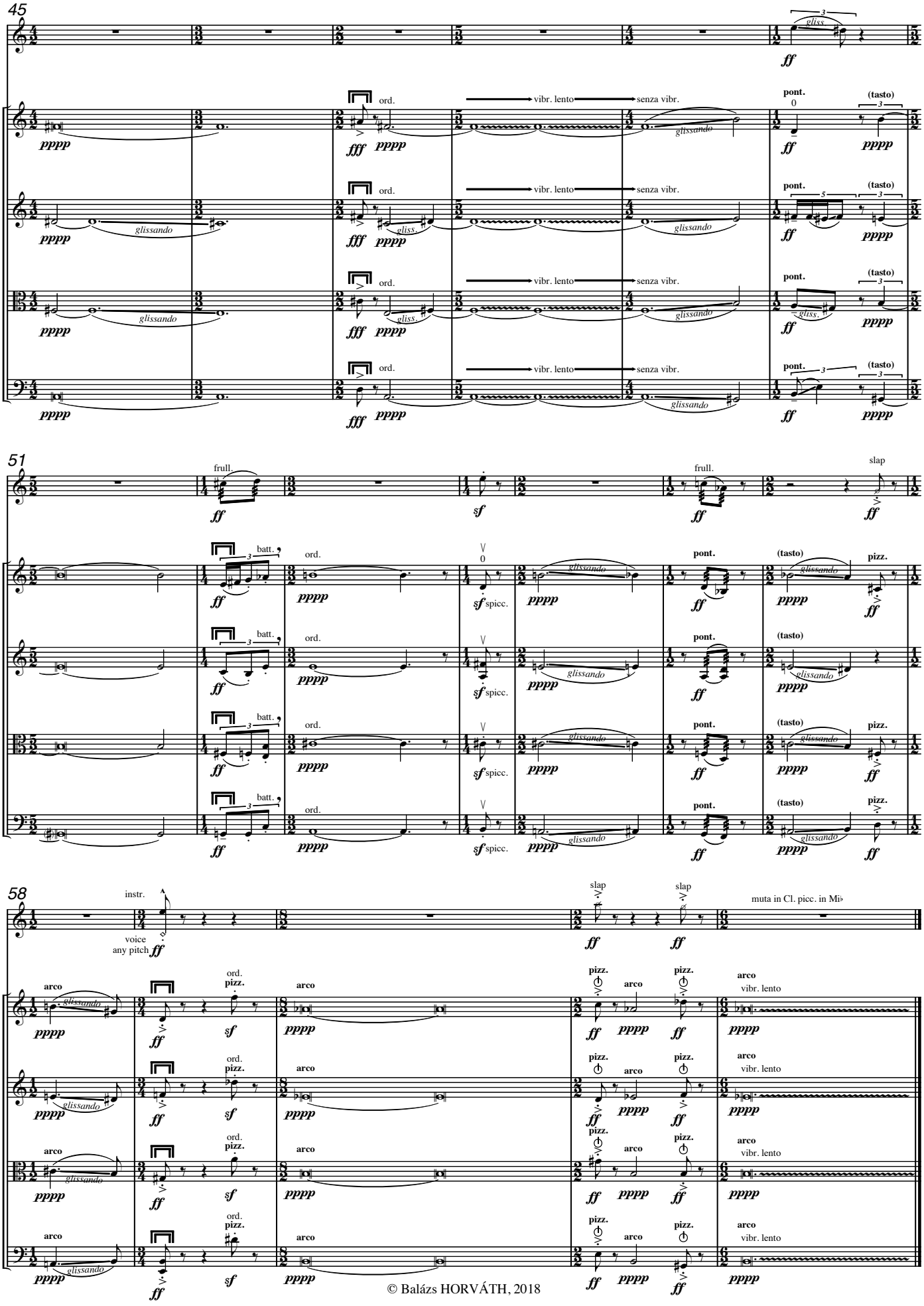
45
51
58
ord.
vibr. lento
senza vibr.
pont.
(tasto)
frull.
batt.
spicc.
slap
pizz.
instr.
voice
any pitch
muta in Cl. picc. in Mi♭
arco
vibr. lento
glissando
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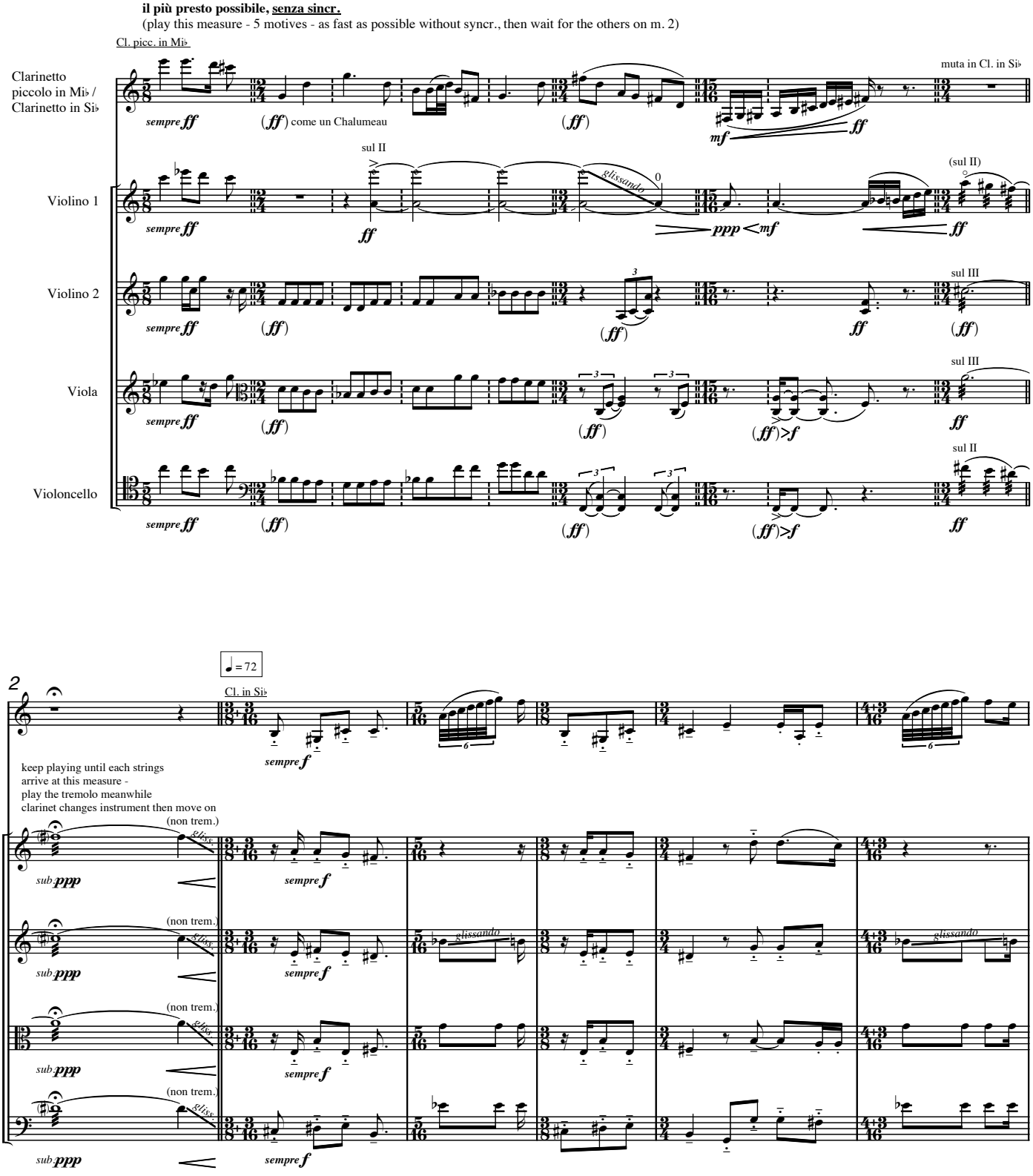
Play as fragmented Playlist (with the modifications of the earlier movements)



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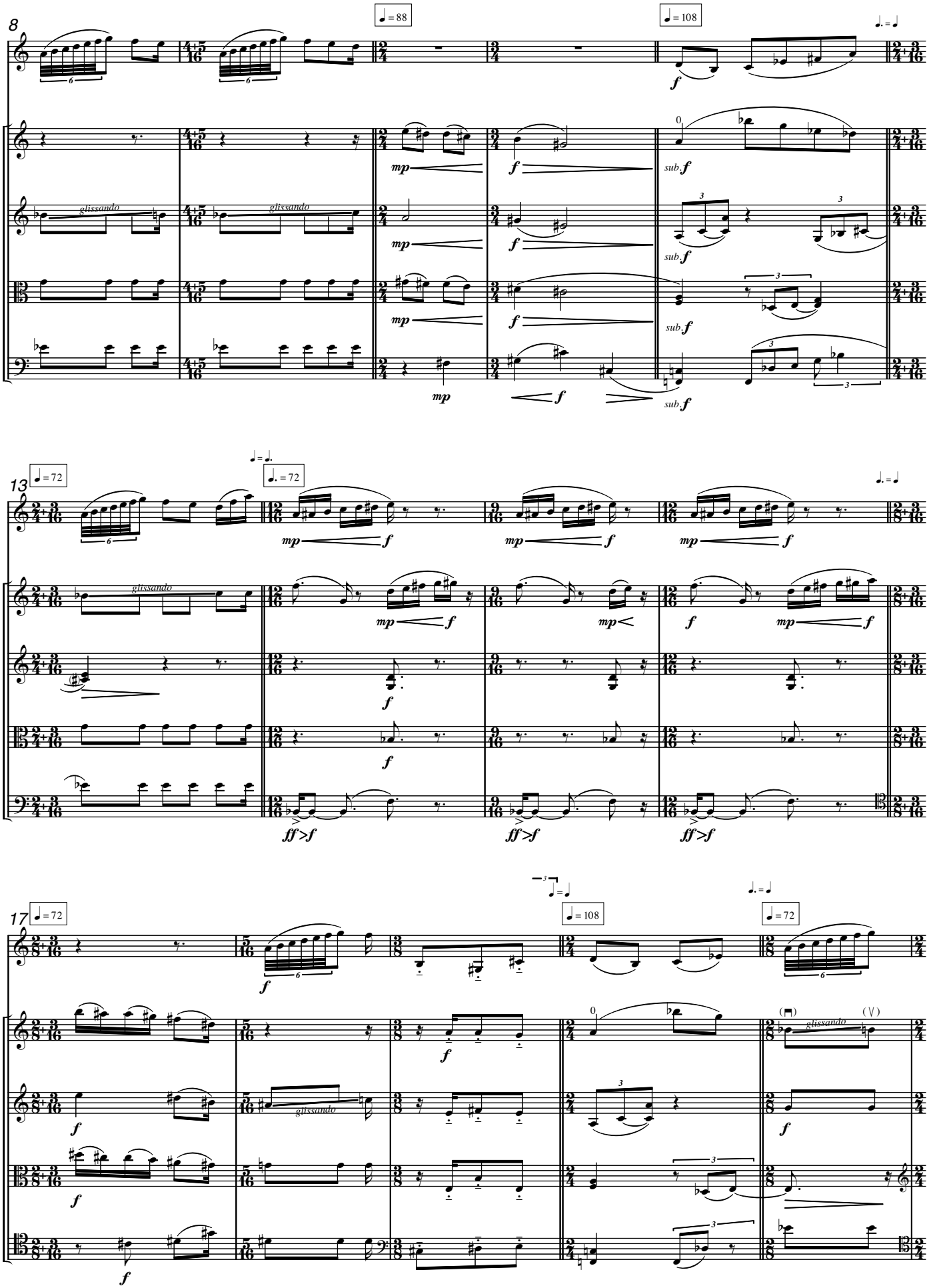

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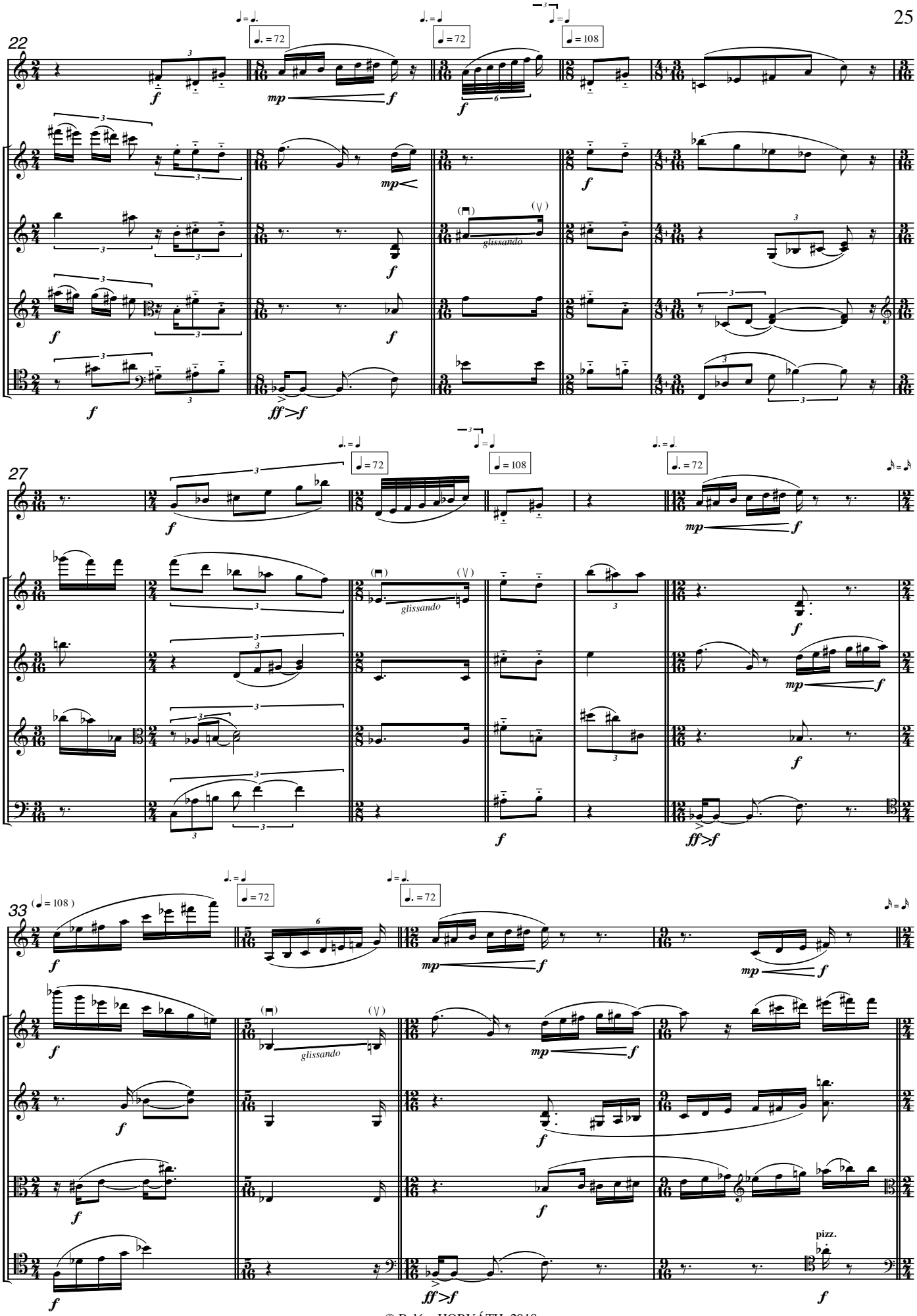

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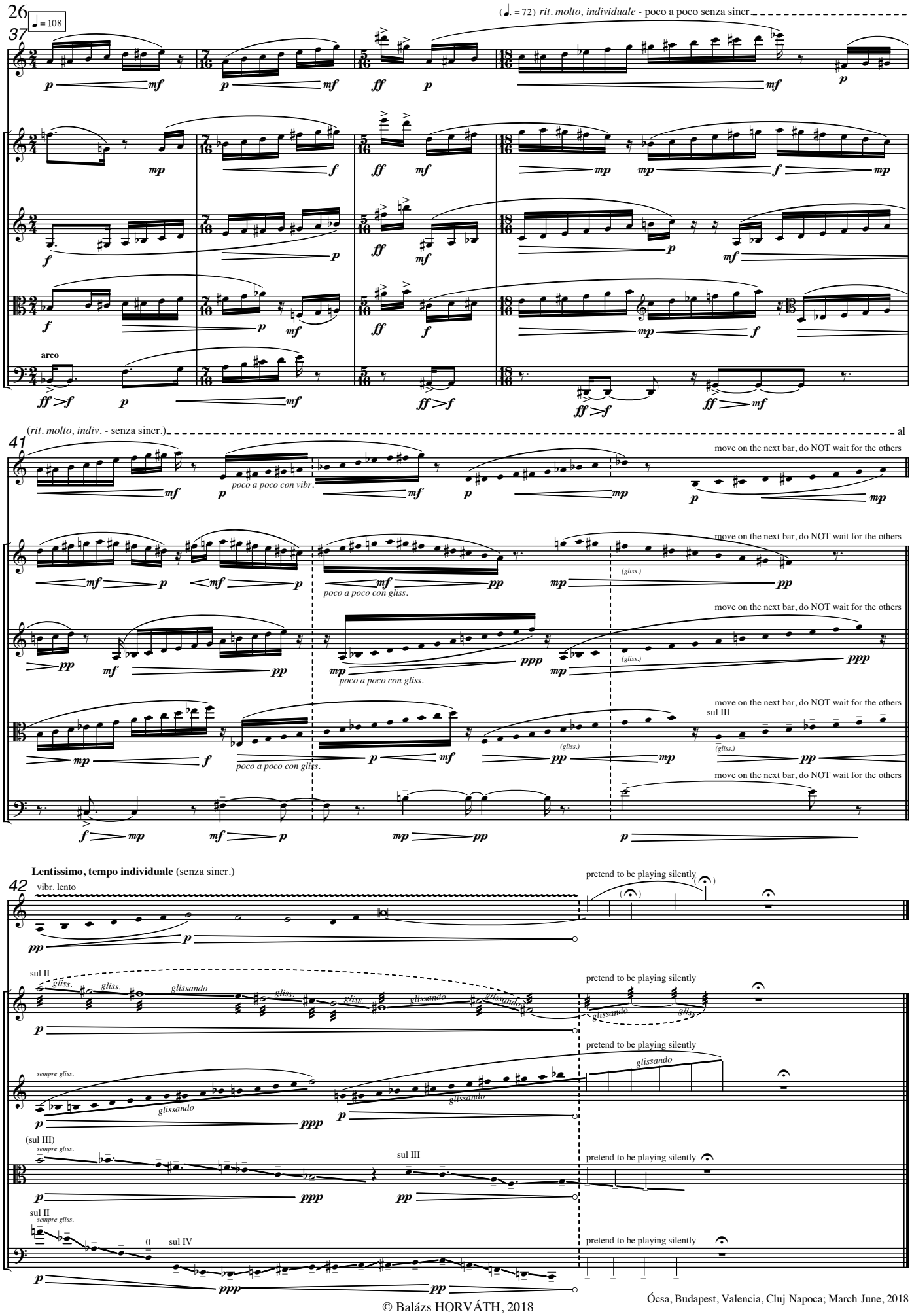

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Ócsa, Budapest, Valencia, Cluj-Napoca; March-June, 2018